

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3452

SATURDAY, DECEMBER 23, 1893.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

CHRISTMAS LECTURES.

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Town Clerk's Office, Liverpool, 15th December, 1893.

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By Thomas De Quincey. Edited from the Author's MSS. by A. H. Japp, LL.D. (Heinemann.)

THE shade of the English Opium-Eater is doubtless filled with gratitude to his editors, but it is less certain, perhaps, that the sentiment has been strengthened by some of the consequences of their enthusiasm. De Quincey's last years were painfully spent in selecting, revising, and arranging the scattered writings by which he desired to be represented to posterity, and as the result of this process of filtration occupied no fewer than fourteen volumes, no complaint of niggardliness has ever been heard. Dr. Japp has had no opportunity of following Prof. Masson into the indiscretion of disturbing the symmetry of the author's arrangement, but he has probably been encouraged by his fellow worker's example in adding to the bulk. As his additions, however, appear in a detached form, the votary of De Quincey may, if he so pleases, keep the volumes on a separate shelf, and it is probable that only the most indiscriminating admirers of the Opium-Eater will accord them a hearty welcome.

The title of the essay which has not unnaturally been chosen to distinguish this second volume of De Quincey's 'Posthumous Works' may attract many readers, but they will find little either about "Conversation" or about "Coleridge," and the best of that little a string of commonplaces. Indeed, there is nothing characteristic of the writer except the inconsequent rambling and the inaccuracy as regards facts. Dr. Japp conjecturally assigns its composition to 1850 or 1851, having apparently overlooked his author's own statement (p. 53) that it was written in 1849. The editor is further quite unnecessarily in doubt as to the periodical for which the paper was intended, for there is a passage at p. 39 which could have been printed in no magazine other than *Blackwood*. The intention with which De Quincey began to write is evident enough. He had been stung by the severe criticisms which had greeted the

unworthy gossip contributed to *Tait's Magazine* just after Coleridge's death, and which had been repeated with as good reason on the appearance in 1844 of his article on 'Coleridge and Opium-Eating' in *Blackwood*. "Having been," he says,

"heretofore publicly misrepresented and possibly because misunderstood as to the temper in which I spoke of Coleridge, and as though I had violated some duty of friendship in uttering a truth not flattering after his death, I wish so far to explain the terms on which we stood as to prevent any similar misconstruction."

And he goes on to "explain" his conduct by pleading that Coleridge and he had never been friends, but merely acquaintances; adding only the reflection that had it been otherwise, "the sincerity of his nature" would the more have obliged him to "speak freely." The excuse is a good deal worse than the original crime. So frequent and so gross are De Quincey's inaccuracies when writing about Coleridge, even as to matters the most easy of verification, that a doubt must arise as to whether he was capable of accuracy in dealing with any subject—a consideration all the more important seeing that, for the due fulfilment of most of the serious tasks he set himself, the possession of the quality in even a superlative degree was indispensable. If he began life with any tendency to accuracy in matters of fact, it was either killed or overlaid by the unhappy indulgence to which, on the other hand, we probably owe almost all of his writings which have any permanent value; while, if we except a little spitefulness where Coleridge was concerned, the most conspicuous of the weaknesses which deface the mass of De Quincey's productions may safely be laid at the door of opium.

The only portions of the contents of this volume which would have found an appropriate and useful place in an appendix to the collected 'Works' are two essays—one on Finlay's history of Greece, and the other on Cicero—and a few paragraphs which look as if they had been meant to round off the well-known paper on the assassination of Cæsar. A short essay entitled (but whether by author or editor is not apparent) 'Shakespeare and Wordsworth' would doubtless have proved interesting had it not been entirely given up to disquisitions on Frenchmen and Shakspeare, and Byron and Shakspeare. This is characteristic enough, but in some respects it yields the palm to another in which De Quincey permits himself no digression from the whimsicality with which he starts. The heading is irreproachably exact, 'Criticism on some of Coleridge's Criticisms of Wordsworth.' He takes Coleridge to task for objecting to Wordsworth's "choice of a pedlar as the presiding character who connects the shifting scenes and persons in the 'Excursion'"; arguing, with an infinity of "wagish" illustration, that reality was given to the poet's reflections by putting them in the mouth of a character well known to all readers, and, further, that a pedlar is the only occupation which yields the requisite and appropriate width and variety of experience of men and manners. The determined Wordsworthian has often been driven to adopt this excuse, but whatever its value it is no answer to Coleridge's criticism; on the contrary, it misses the point altogether.

Coleridge maintained that in dealing with the themes of the 'Excursion' the poet should have spoken in his own person; that the moral effect is lessened by attaching the sentiments to any one of less authority; that it is absolutely deadened if the fictitious person chosen is of a "low" occupation, with the additional disadvantage that "the fiction will appear, and unfortunately not as *fictitious*, but as *false*." When Coleridge says further on, "Need the rank have been at all particularized, where nothing follows which the knowledge of that rank is to explain or illustrate?" he is merely, for the purposes of argument, supposing for a moment that a mouthpiece is a necessity, not, as De Quincey misrepresents him, demanding a characterless automaton. Coleridge went much further in driving his objections home. "Finally," he says, speaking of the dramatic disabilities which Wordsworth had tied round his own neck, "this and this alone could have induced a genuine poet to inweave in a poem of the loftiest style, on subjects the loftiest and of most universal interest, such minute matters of fact, not unlike those furnished for the obituary of a magazine by the friends of some obscure ornament of society lately deceased in some obscure town."

Coleridge's profound disappointment with the 'Excursion' is not expressed in the 'Biographia' with anything approaching the comprehensiveness or the vigour displayed in a letter written to Wordsworth nearly two years before. It will be found in Prof. Knight's 'Life' (ii. 255-260). There nothing is said of the pedlar, with whom, as an occasional speaker in the 'Recluse' MSS., Coleridge had been long familiar; he contrasts, with something of a sigh and something of remonstrance, the actual poem with that which he had forecast as he listened to the 'Prelude,' something which should have worthily completed the "orphan song":—

*An orphan song indeed,
A song divine of high and passionate truths
To their own music chanted!*

"Indeed," he comments,

"through the whole of that poem με Αἶψα τὸς εἰσένεινε μοῦστικωτάτη. This I considered as 'The Excursion,' and the second as 'The Recluse' I had (from what I had at different times gathered from your conversation on the Place [Grasmere]) anticipated as commencing with you set down and settled in an abiding home, and that with the description of that home you were to begin a philosophical poem, the result and fruits of a spirit so famed [tamed] and so disciplined as had been told in the former [i.e., 'The Prelude']."

Coleridge then sketches the plan he had anticipated, and adds:—

"Your own words will therefore explain my feelings, viz., that your object 'was not to convey recondite or refined truths, but to place commonplace truths in an interesting point of view.' Now this I supposed to have been [done] in your two volumes of poems, as far as was desirable, or possible, without an insight into the whole truth."

De Quincey's criticism of Coleridge's criticisms does not stop short at misrepresentation of the argument against the pedlar; he roundly asserts that the criticisms "were often false, and that they betrayed fatally the temper of one who never had sympathized heartily with the most exquisite parts of the 'Lyrical Ballads.'" He calls

them "wayward and one-sided," and "sometimes desperately opposed to every mode of truth," causing Wordsworth to ruin some admirable poems, instancing the "Gipsies" as "one of the worst cases." Coleridge, it will be remembered, thought that Wordsworth had expressed his indignation with the gipsies' repose "in a series of lines, the diction and imagery of which would have been rather above than below the mark had they been applied to the immense empire of China, improgressive for thirty centuries." Wordsworth certainly spoiled the poem, but it is by no means certain that it was Coleridge's criticism which prompted or directed the outrage. De Quincey did not think Wordsworth's original language disproportioned to the occasion, for "to a poetic mind," he says, "it is inevitable that every spectacle embodying any remarkable quality in a remarkable excess should be unusually impressive, and should seem to justify a poetic record," and seems to have rested satisfied that he had settled the question. The responsibility of printing the deliverance, however, rests solely with the editor.

Autour du Tonkin. Par Henri-Ph. d'Orléans. (Paris, Calmann Lévy.)

Around Tonkin. By Prince Henri d'Orléans. Translated by C. B. Pitman. With Illustrations and Maps. (Chapman & Hall.)

PRINCE HENRY OF ORLEANS writes pleasantly enough, but there is not much that is of high value or interest in the book before us, which deals with provinces far better known than those in which he had previously journeyed as the companion of M. Bonvalot. The most attractive chapters, in the light of passing events, are those which describe Luang Prabang, a Shan state on the Mekong, which, having been tributary successively to China, Annam, and Burma, and lately conquered and held by Siam, has in 1893 become French under the treaty extorted by threats at Bangkok. Doubtless, what we think brigandage in the case of France and Germany resembles conduct which we consider not otherwise than meritorious in ourselves, and days are come to us when the Aborigines' Protection Society may put up the shutters at their office. In the general reign of spoliation or "partition" France, which has found Tonkin full of excellent coal, congratulates herself also in the belief that Luang Prabang produces gold, and that it lies on the best trade route to Southern China. It is hard to see what now protects Japan and China, unless it be their more powerful fleets and armies as compared with those of the unfortunate Siam. Better by far than the present predominance of force and violence would have been an agreement a few years ago between the "colonizing" powers, recognizing each other's spheres of influence throughout the world, and establishing a loose form of protectorate and of trade relationship between them and their clients among the feeblers states.

Prince Henry is one of those French travellers who think it necessary for France to snap up the countries on which she can lay hands for fear Great Britain should annex them. There is this difference, however, between our respective annexations. French

and German trade is as free at Singapore, or at Mandalay, as is the trade of the United Kingdom. British trade in Cochin China is artificially kept out for the benefit, not of the colony, the development of which is retarded, as Prince Henry admits, but of the shippers and manufacturers of France. Vice-Consul Archer was sent up by us to Luang Prabang, and reported that the French had no chance of gaining its trade; whereon Prince Henry visits it, and, in turn, reports it as good as the Israelite spies declared the Holy Land, and forthwith the Government of the republic which exiles the Comte de Paris accepts the advice tendered to it by the most adventurous member of his family.

The translation is readable, and, on the whole, well done, though too many French words or idioms are retained. For example, "ayant édifié et étoffé son squelette lui-même" is not French on the strength of which Prince Henry ought one day to be elected to succeed to the lead of the ducal party in the Academy, but "after he has edified and invigorated the skeleton himself" is not English at all. We know not why, in treating of matters so familiar as the Canton flower-boats, Mr. Pitman should leave "Bateaux à Fleurs" untranslated. Then we have "kept in quarantine" for *sent to Coventry* or *boycotted*, "grotto" for *cave*, "intimidated" for *frightened*, and "sentinel boxes" for *sentry-boxes*. A descriptive phrase rendered as "blocks of chalk" probably means rocks of calcareous limestone. Where Prince Henry tells us that the silks found in shops on the Upper Mekong are marked "Manufactured in Lyon France," he means to suggest that the Chinese have so marked them in order to deceive. Mr. Pitman, or his printer, substitutes "Manufactured in Lyons, France," a trade-mark which suggests a British fraud, by our English misspelling of the name of the second town of France. This, of course, is a misleading alteration in a case where scrupulous accuracy was necessary. The scientific parts of the book—such as the vocabularies, the tables of philological roots, of geological specimens, of flora, fauna, itineraries, prices, &c.—are omitted from the translation. This, probably, was wise, as the English version is not intended for the traveller or the man of science.

Aspects of Modern Oxford. By a Mere Don. Illustrated. (Seeley & Co.)

It is not Oxonians only who will find this a fascinating volume. We often read of books which do not contain a dull page. Here there are 135 pages of 24 lines each, and it may be said without exaggeration that there is not a dull line. The whole book is quaint and original in its flavour. Over a bottom of excellent sense sparkles a stream of pleasant satire and genial humour.

Oxford as it was, and Oxford as it is, are lightly, yet effectively sketched. No place of education has undergone greater vicissitudes in the spirit and the detail of its system. What was the reason of the mediæval student's existence? The advancement of learning is a sufficient answer. What is the modern student's reason of existence? Learning is now but one—and

that not always the most important—reason. The mediæval undergraduate existed for the sake of the University; now the University exists for the sake of the undergraduate. Then, as now, the maintenance of discipline was the problem of authority. The mild-mannered, studiously inclined youth sheltered himself behind the walls of a college from the unattached roysterer. The parts are now often reversed. The mediæval proctor cleared the streets with a pole-axe; now the streets are models of order, but anarchy not seldom reigns in the cloister. The mediæval student submitted to be birched; the modern paints the door of the Head of his House red. The mediæval undergraduate was a child; his successor of to-day is a "man," and all that that implies. Athletics were unknown to the youth of the sixteenth century; now they are often the only interest of his descendant. Nor is this change to be wondered at. A "Varsity Blue" has as great a commercial value as a First Class, and the supply is more limited. Once remote from the world and a place of retirement, Oxford is now, in the summer term, the relaxation of jaded Londoners, both from the East and the West End, and its fixtures are recognized points in the London season. Examinations have multiplied and their form has changed. The examiners are no longer chosen by the candidates from the "jolly young masters," nor plied by their electors with strong port. As a consequence the undergraduate feels personally aggrieved by the malignity of the new system, and *viâ voce* has ceased to be a convivial form of conversation. The Dons themselves have undergone a transformation. The "Diary of a Don," which forms one of the most amusing chapters in the present volume, ought to convince some of the outside world that all college tutors do not, in the immortal words of an Oxford guide, "sit on Turkey carpets drinking Madeiry wine," and may perhaps teach undergraduates—to apply the words of Rudyard Kipling—that

We ain't no thin red heroes, nor we ain't no blackguards too,
But single men in barracks, most remarkable like you.

One word must be said in conclusion about the illustrations, with which the volume is profusely adorned. They are worthy of the text, and we cannot give them higher praise.

Life and Times of the Right Honourable William Henry Smith, M.P. By Sir Herbert Maxwell, Bart., M.P. 2 vols. (Blackwood & Sons.)

MR. W. H. SMITH was too important and useful a politician, and in other respects a man too remarkable, for his career to go unchronicled. Yet his life might have been written in one small volume, and, in fact, Sir Herbert Maxwell does not devote to it inordinate space. The defect, or rather the redundancy, of this bulky work is that it deals so freely, and in somewhat of a partisan spirit, with the political world in which Mr. Smith moved and took great interest, and in which he played so honourable a part.

The earlier chapters are the most welcome. In them we have a straightforward account

of the origin of the firm which has made fame and fortune for those who started and developed it. Its founder was the son of parents about whom little is known, and who appear to have been domestic servants, forced by their condition in life to live in different households; but, however this may be, the first W. H. Smith was a man of unusual resource and enterprise. He and his brother carried on a small business as newsmen in Duke Street, Grosvenor Square, in the early part of the century. The business fared so well under the guidance of the younger man that a branch had to be established in the Strand, where again it so thrived that before long its manager effected an amicable separation from his partner and began to build up the great concern that still exists and grows. Sir Herbert Maxwell tells its history, so far as he appears to know it, with commendable frankness. It would seem, however, that he is ignorant of some facts, such as that the first W. H. Smith carried on a trade in dressing cases and similar articles as well as in newspapers, the former business being, indeed, at first and for some time, the more important of the two. We have seen a note from the second W. H. Smith, written only about forty years ago, the printed heading of which shows him to have been even then a dressing-case seller. No mention, moreover, is made of the fact that, though the family ceased in or near 1840 to live "over the shop," when the new building at the corner of the Strand and Arundel Street was erected, the younger Smith fitted up a bedroom for himself that he might sleep there, and rise at a very early hour in the morning to superintend the packing up and sending out of newspapers. At the same time, the following statement is doubtless accurate in the main, and the accident referred to is curious:—

"For several years it was his practice to rise each week-day at four in the morning, swallow a cup of coffee, and drive to the Strand office, by 5 A.M. People still in the business can remember how he was then the central figure in the paper-sorting office, with coat off, shirt-sleeves rolled back, and hands and arms deeply dyed with printers' ink off the wet sheets; and they speak warmly of his admirable method. The newspapers were often delivered so late from the printing-houses as to cause much anxiety, yet there was a complete absence of the fuss and hustling from which, under other management, the staff had sometimes had to suffer. One of these early morning starts from Kilburn was marked by an unpleasant incident which might have had serious consequences. It was the duty of a servant to put some coffee ready overnight for his master, who, on rising, lighted the spirit-lamp, so that by the time he was dressed, a hot cup was prepared for him. By a sleepy-headed blunder one night this servant put into the pot, not coffee, but cayenne pepper, either wholly or in part. Smith, not observing in the dim light any difference in the mixture, gulped down half a cupful before he discovered the mistake! He afterwards described the sensation as nothing short of excruciating."

Both father and son were shrewd and indefatigable men of business and eminently successful. When, in 1842, the younger man was made a partner and the firm was reconstituted as "W. H. Smith & Son," the property was valued at 80,000*l*. The son notably improved on his father's enterprise, and was also a kinder master:—

"There is no doubt that the senior partner's rule, though just, had become increasingly harsh of late years, and one who remembers the events of these days in the Strand house speaks warmly of the milder influence which prevailed as soon as young Smith entered upon authority. Often, when some clerk or workman was smarting under a prolonged chiding, which might have been well deserved, but was made almost unbearable by the fiercely sarcastic tone in which it was delivered by the old man, the son would wait his opportunity to pass near the culprit, and, pausing with a kindly look in his good brown eyes, tell him in a low voice not to take too much to heart the injurious words addressed to him—that his father had a touch of gout on him—did not mean all he said,—and so on. The effect was wonderful in sweetening the daily toil; the men soon came to know that with resolution and business capacity not inferior to his father, the son was of finer fibre and gentler disposition. His hand was not less firm on the reins, but it was more elastic."

How from merely selling newspapers and other articles at their shop in the Strand the Smiths, acquiring something like a monopoly in the supply of the *Times* to the public outside of London, obtained other monopolies in the matter of railway bookstalls and railway advertising, established their lending library, bought up the copyrights of popular novels and got them republished in cheap volumes for travellers' use, and much else, may be read in Sir Herbert Maxwell's book. It is a notable record, for it shows Mr. Smith's capacity for organization, and his foresight of the directions in which it would be wise for him to extend his business. One point Sir H. Maxwell has missed. He is quite mistaken in supposing that no other firm but Messrs. W. H. Smith & Son had their name woven on the stamps of newspaper covers. The origin of this custom, abolished by Mr. Raikes, was as follows. Messrs. Smith & Elder were frequently robbed of the stamps they kept in their office for Indian and colonial mails, and Mr. John Francis, the publisher of this journal, suggested to them that they should ask the Post Office to allow the names of firms who used stamps in large quantities to be printed along with the stamp. A meeting was held in the Strand at Messrs. W. H. Smith & Son's, and in November, 1856, Mr. Francis had an interview with the Chancellor of the Exchequer on the subject; but it was only in 1860 that a stamp with a rim round it containing the name of its owner was granted. On the first stamping at Somerset House, Mr. George Smith (of Smith & Elder), Mr. W. H. Smith, and Mr. Francis were present; and any firm whose operations were extensive might enjoy a separate rim.

The story of the growth of W. H. Smith & Son is one that Dr. Smiles would have told with much more detail. Yet even in this condensed narrative it is interesting. So is much of the later and fuller account of Mr. Smith's domestic and political occupations, although the record of public events that he took part in as a member of Parliament and a Cabinet minister might well have been shortened. Sir Herbert Maxwell has a pleasant style, and a history of the past half century, written by him and from his point of view, would be readable; but the main effect of the chapters in the present work recounting proceedings in

which Mr. Smith was only a silent participator is to minimize his value as a political factor. It is less so, of course, when we reach the time during which Mr. Smith was head of the Conservative party in the House of Commons; but even here the narrowness of his political interests is as apparent as the businesslike tact with which he discharged the trying functions he was called upon to fill. He shows at his best in anecdotes like the following:—

"When Smith was at the War Office, his private secretary, Mr. Fleetwood Wilson, noticed that at the end of a week's work, when his chief was preparing to leave for Greenlands on Saturday afternoon, he used to pack a despatch-box with the papers he required to take with him, and carry it himself on his journey. Mr. Wilson remarked that Mr. Smith would save himself much trouble if he did as was the practice of other Ministers—leave the papers to be put in an office 'pouch' and sent by post. Mr. Smith looked rather ashamed for a moment, and then, looking up at his secretary, said—'Well, my dear Wilson, the fact is this: our postman who brings the letters from Henley has plenty to carry. I watched him one morning coming up the approach with my heavy pouch in addition to his usual load, and I determined to save him as much as I could.'"

More stories of this kind, illustrating the kindly, generous nature of the man, would have imparted a greater charm to these volumes.

The One I knew the Best of All. By Mrs. F. H. Burnett. (Warne & Co.)

EVERY human being has, it is said, material for one good novel in his mind, namely, the history of his own life. It is still more probable that every one has material for a juvenile autobiography like this, but how few there are who can turn such material to account! Mrs. Burnett supplies a delightful, though perhaps a rather egotistic history of the first fifteen years of her life, beginning at the age of two, when she realized that "big people always get their own way." She had a passion for "quite new babies," but her dolls were stuffed with sawdust, and had no charm for her until she learned to read and discovered that one doll in its time could play many parts. Her dolls were worked hard; their lives were short, but their existence was full. They mounted "untamed and untamable" steeds which left the lightning itself behind; they were "executed in black velvet as Mary, Queen of Scots"; they were "brutally lashed" as "Uncle Tom" by "the wicked Legree"; one was called "Topsy" and was Topsy-like; another "Eva," and "kept actively employed, slowly fading away and dying." The nursery sofa had

"arms capable of transforming themselves at a moment's notice into.....'coal-black steeds,' or 'snow-white palfreys,' or 'untamed mustangs'; they 'curvetted,' they 'caracoled,' they 'pranced,' their 'proud hoofs' spurned the earth."

After this, of course, the child soon began to write poetry and stories, and, equally of course, had more ideas at her command than writing paper. She wrote on a slate, and never could get a whole scene on it; she wrote in old account books with a few blank pages:—

"Sometimes one had to scribble between entries, and then it might happen that when Ethelberta, 'appalled by the sight of a strong man weeping, bent over her lover, laying her

white hand upon his broad shoulder, and said, "Marmaduke, what has grieved you so? Speak, dearest, speak!" Sir Marmaduke turned his anguished eyes upon her, and cried in heart-wrung tones: "Ethelberta—my darling—oh, that it should be so. Onions, 1d. Shoulder of Mutton, 10s.""

There will be much comfort, probably, to writers in the knowledge that so good and so successful a novelist as Mrs. Burnett ever at any time allowed "the strong man weeping" to creep into her stories. She had a heroine, too, with "long, thick, heavy curls which fell almost to her knees," the weight of which has never been ascertained, and "large, soft, violet eyes, shaded by fringes almost as long and as heavy as her hair." We grieve to part company with this pleasant book, but we must. Mrs. Burnett ends it when her childhood ended, but not before her literary life had begun. Money was wanted, and the girl of fifteen (now living in America), who still never wrote a story without a cat curled up in the curve of her left arm, resolved to try if a magazine editor would give her any. To write the story was easy, but where to send it, and how to obtain enough money to buy stamps, and how delicately to convey to this editor that she was "doing it for money and not just for the fun of getting the story published," was hard. The very idea of conveying such an indelicate piece of information in an intelligible form appalled her. This was the letter which she at last sent:—

"SIR,—I enclose stamps for the return of the accompanying MS., 'Miss Desborough's Difficulties,' if you do not find it suitable for publication in your magazine. My object is remuneration. Yours respectfully," &c.

History of South Africa from the Foundation of the European Settlement to Our Own Time, 1834-54. By George McCall Theal. (Sonnenschein & Co.)

MR. THEAL'S latest volume has been produced under serious disadvantages, and all students of South African history must regret that a casualty has prevented the accomplishment, according to design, of the most largely planned, and, take it for all in all, most faithfully written work on the Cape Colony likely to appear for a long time. Very unfortunately, the whole of the author's completed manuscript, together with almost the whole of his indispensable memoranda, was destroyed by fire last year, and Mr. Theal is, to use his own words, "barely on the right side of the line that separates the possible from the impossible so far as writing history is concerned." Under these depressing circumstances, he has found it expedient to bring his undertaking to a somewhat abrupt termination. The fragments of his notes that survived the fire have enabled him to continue his annals of the Cape Colony to 1848, and with this narrative he has incorporated all the essential matter contained in the first instalment of his 'History of the Boers, 1834-54,' published in 1887, and now out of print. The volume issued in 1889 brought the chronicles of the Dutch republics down to 1872, and, if we have rightly understood the author's meaning, is now intended to stand as the fifth and last volume of his 'History of South Africa.'

The most interesting events in that section

of the present volume which relates to Cape history are the sixth and seventh Kaffir wars, under the administrations of Sir Benjamin D'Urban, Sir Peregrine Maitland, and Sir Henry Pottinger. The first named of these governors was, it is said, "the most popular ruler of South Africa since Father Tulbagh"—a notable worthy in the halcyon days of Dutch supremacy—and Mr. Theal considers this popularity richly deserved. He believes, moreover, that Sir Benjamin D'Urban was greatly misunderstood, and, indeed, very scurvily treated, by the Colonial Office during the Chief Secretaryship of Lord Glenelg, whose practical qualifications for exercising the supreme control over dependencies peopled by diverse races he does not appraise highly, saying: "He was a distinguished member of the so-called philanthropic party, a man of the best intentions, but sadly ignorant of barbarians." To this ignorance, Mr. Theal thinks, Lord Glenelg joined a sentimental tenderness towards uncivilized tribes which prevented him from entering "upon research with an unbiassed mind," and a corresponding distrust of the general attitude of colonists towards their aboriginal neighbours. Naturally a Colonial Secretary who wrote that a despatch in which the Kaffirs were summed up as "irreclaimable savages" had been "read with pain that it would be difficult to describe," and who recorded under his own hand an opinion that the said Kaffirs "in the conduct pursued by the Colonists and the public authorities of the Colony through a long series of years had an ample justification of the war into which they had rushed," was not likely to be the most popular minister who ever wrote from Downing Street to Cape Town, yet his opinions may not have been incorrect.

Sir Andries Stockenstrom, sometime Landdrost of Graaff Reinet, and Commissioner-General of the Eastern Province, was largely responsible for the tone of Lord Glenelg's despatch in reference to the sixth Kaffir war. A committee of the House of Commons sat in 1835 to inquire into the condition of the aborigines of British settlements, and Capt. Stockenstrom, being summoned as a witness, gave evidence which "shocked as much as it surprised the colonists," who charged him with playing into the hands of the "philanthropic party," from a variety of self-seeking or revengeful motives. Mr. Theal is, in general, reticent and strictly polite in his allusion to those whose point of view differs from his own; indeed, he may be called almost benignly tolerant of home-bred censure on colonial embroilments, and judges even Lord Glenelg without bitterness as a well-meaning humanitarian with zeal not according to knowledge. But in the case of Sir Andries Stockenstrom he makes an exception to this rule, and after a lapse of more than half a century has thought it worth while, with the addition of a query almost equal to an endorsement, to devote a page to the resuscitation of contemporary venom directed against a man who, when the colony next went to war, was nominated Commandant-General of the Burgher forces at the earnest desire of his old assailants, described as "now the foremost to express confidence in him as a leader of irregular forces in war."

That Sir Andries Stockenstrom was altogether a discreet and good-tempered man is not to be gathered from his most interesting and self-revealing autobiography; but there is internal evidence that if his actions were not always wise, his motives were humane and just.

It is worth noting, in connexion with the strictures upon Lord Glenelg's lack of special knowledge, that the sixth Kaffir war, which led to the supercession of Sir Benjamin D'Urban, was precipitated by the crass ignorance, where native habits were concerned, of a patrol party sent to eject some followers of the Kosa chief Kyal from a river bank where they had squatted, and to exact compensation for a recent theft. The lieutenant in command of the party burned the Kaffirs' huts, and then seized some cattle which were the personal property of the chief Kyal, saying that they would be detained till four stolen horses were brought in. Mr. Theal writes:—

"According to Kaffir custom taking possession of the cattle of a chief is equivalent to a declaration of hostilities, but this circumstance was entirely unknown to any individual of the patrol."

A suggestive anecdote is told bearing upon the commencement of the seventh war, which grew out of the rescue, by a party of Kaffirs, of a man who was being taken under Hottentot escort from Fort Beaufort to Grahamstown, to be tried for stealing an axe. In effecting this rescue a Hottentot and a Kaffir—one on each side—were killed, and the British authorities demanded the surrender of the released prisoner, together with the delivery of him who had slain the Hottentot, that both might stand a trial. The demand was refused by the tribal head, and one old chief

"gave as his view of the case that the death of the Hottentot was compensated by the death of Kleintje's brother, the Kaffir who was shot, so that the matter should be allowed to drop. If the Governor was grieving for the Hottentot, he said, he was grieving for his man."

Needless to say that the Lieutenant-Governor, Col. Hare, could not be induced to accept this primitive view of the situation, and thence resulted the famous "War of the Axe," which began in March, 1846, and lasted off and on for a year and three quarters.

In December, 1847, Sir Harry Smith, who when head of the province of Queen Adelaide had been exceedingly popular, and whose subsequent services in the Punjab had made him a military idol with the public, was sent to the Cape Colony as Governor and High Commissioner to wind up affairs connected with the war, the recalcitrant chiefs being at length thoroughly weary of the struggle, and ready to cry "Peace" on almost any terms. The new Governor was the very man to drive home to their hearts' core a conviction of their impotence to contend in the long run against any dictum of British power. At Port Elizabeth he noticed the Gaika chief Makoma in the crowd gathered to receive him, and

"calling that besotted individual before him, he upbraided him with the folly of having made war with the Europeans, and then placed his foot upon the neck of the chief to denote the result of the conflict."

This suggestive action—of which Mr. Theal entirely disapproves—was consistently followed up a few days later, when every chief summoned to King-Williamstown to hear the High Commissioner's proclamation was required to kiss his foot in token of submission.

Mr. Theal concludes his history of English action in South Africa with an account of the great meeting of Kaffir chiefs and clans at King-Williamstown, called by Sir Harry Smith on January 7th, 1848, for the purpose of settling the terms of peace; and our author points out in his usual candid manner that some of these conditions "were subversive of the whole framework of Kaffir society." The chiefs, however, one after another took the oath according to dictation, and when they had all done so

"Sir Harry addressed them again, telling them what would happen if they were not faithful. 'Look at that waggon,' said he, pointing to one at a distance which had been prepared for an explosion, 'and hear me give the word Fire!' the train was lit and the waggon was sent skyward in a thousand pieces. 'That is what I will do to you,' he continued, 'if you do not behave yourselves.'"

In another place we read of this same Sir Harry being "bathed in tears and speechless with emotion while laying the foundation of a church," rather to the bewilderment of old Moshesh.

Mr. Theal is no stylist, and seldom relieves a plain narration of facts by a touch of local colouring, or a suggestion that he is cognizant of a picturesque side to any situation or event; but his work possesses a distinct charm of its own in its manifest sincerity and his usual fairness in recognizing that his necessarily colonial point of view is not the only one possible to sane people. It is much to be regretted that he has been prevented from carrying his general history of South Africa considerably nearer to the present day. These remarks are confined to the Cape Colony section of the volume, because Mr. Theal's account of the Dutch settlers during the same period was reviewed in these columns on its appearance in 1887.

Harvard Studies in Classical Philology. Vol. IV. (Boston, U.S., Ginn.)

THE first and most important essay is that of Mr. Howard on the *αὐλός* of the ancients. He has not only discussed a vast number of authorities, but has given us photographs of the actual flutes found at Pompeii and elsewhere. What he has omitted to do is to investigate whether any descendants of the Greek and Roman flutes are still in use among the peasants of Greece or Magna Græcia, and how far such survivals might throw light on this obscure question. Sicilian boys still use open pipes in pairs, which they put free into the mouth, and play on the one an air, on the other a florid accompaniment. A pair of such pipes are actually now before us. They are open cylindrical pipes made of a strong marsh reed, such as bamboo (if not actually bamboo), the lesser about 7 in. long, with four holes for the fingers and one beneath for the thumb; the greater about 8 in., with only three holes for the fingers. But the mouthpiece, which does not work as a reed, but as a whistle, requires another large

aperture, with a sharp edge looking towards the mouth, close to the mouthpiece. The aperture for the lips is made by closing all the tube except a small slit with a plug of wood, and for convenience' sake the sides of this slit are prolonged into the shape of a reed mouthpiece by having a narrow strip of the cylinder for the lips to hold, and cutting the plug with an understrip to match. There is, moreover, in each a rude aperture on the underside close to the end, which appears to have no use except to insert a weapon to clear out the inside of the ring-knot in the cane—a piece of work not easily done from the end without leaving the inner edges of the tube rough. The larger is pitched one-fourth below the other (F down to C). A closer description is here needless.

This is almost the only interesting paper in the volume. In any collection of French or German essays on minute points of classical criticism, we should at least have had one or two big questions attacked, wild theories ventilated—something more than the elaboration of details, with tots and subtractions at the end, which is vouchsafed to us by the Harvard scholars. Such dryness can only be justified by important results on large questions, not by mere accuracy in collecting a quantity of facts of little moment. Every scholar knows that in Plautus and Terence *mehercle* is a man's oath, *meceator* a woman's. The fact is about as important as to note that among us, while men say "By Jove," women (if they swear at all) say "O my." But to spend weeks of labour to show that "in Plautus men swear about equally (1:3:1) by Hercules and Pollux, and women about equally (1:1:4) [*sic*] by Pollux and by Castor, while in Terence men prefer Hercules to Pollux in the ratio 5:1, and women prefer Pollux to Castor in the ratio 8:1"—such and other such results are surely to stamp classical research with a certain amount of triviality.

We turn to one of the other laborious countings up of minute facts, to show what the evidence is for and against the Euripidean authorship of the 'Rhesus.' A great quantity of learning is piled up to arrive at the old conclusion, viz., that the play is *probably* not by Euripides, but by a poet of much lyric sweetness writing as much on the model of Æschylus and of Sophocles as of Euripides. The ancient interpretation of this evidence was that it was an early piece of Euripides before he had found his style. And such a theory is even now not impossible. But the whole essay is to be blamed for co-ordinating everybody's opinions, whether subjective or objective, and attempting no proper sifting. Thus the absence of a prologue is one of the facts which have most weight with the author. This is rather feeble, for it is quite beyond the evidence to assert that Euripides never wrote a play without a prologue. The 'Iphigenia in Aulis' opens with a splendid dramatic dialogue, which even the composer of the silly prologue that follows was afraid to disturb. To all appearance the 'Ion' and also the lost 'Andromeda' opened with monodies, for no one will be disposed to defend the prologue of the 'Ion,' especially when we know the fashion of the actors to

furnish one. Indeed, they are said to have supplied two for the 'Rhesus,' evidently because the protagonist liked his audience to settle down before he appeared. At all events, the prologue question is not one of much weight in the argument any more than the use of the word "peltasts," which critics assume to have been invented by Iphicrates for his new organization. It is far more likely he took an old word, and gave it a new importance. Thus at every moment we find points produced as evidence which may be of no significance at all.

The other articles in the volume (and they are many) seem all of the same character: an excessively dry subject selected, then a treatment of great minuteness and detail, with an ample citation of German, and a very scanty citation of English authorities. It is so much the habit of young American philologists to go to Germany for their "finishing," that this complexion in their recent work is not surprising. But the temper of the German and the American is not the same, and we experience a certain feeling of strangeness when we read these dissertations in English. Old Cobet, of Leyden, who was no mean judge of such things, used to despise the German training as narrow and stupid, and say that from "le bon sens des Anglais, et le bon goût des Français," proper principles were to be derived. He used to specify the three great Richards of England as his best masters—Bentley, Porson, Dawes. If this was true, or even nearly true, in the case of a Dutchman, is it not still more likely that young Americans will find finer and larger models in the great scholars of their own race and language, and so avoid the error of mistaking mere painstaking erudition for real learning, mere tables of statistics for philosophical discussion? It is well worth raising this question, even though it may seem ungrateful to connect it with the laborious and solid volume before us. What is to be the character of American philology? Americans have got their indispensable training in grammar from Mr. Goodwin, whose influence upon the rising generation has been most sound and wholesome. But when we pass from grammar, which is but a means to the end of enlarging and ennobling the knowledge of the great Greek and Roman literatures, what are the Americans going to contribute? Surely something more than translations of German commentaries—surely something more than the doctors' dissertations and programs which that laborious nation produces in hundreds, while of each hundred not more than one or two outlive their year. If Americans will for the present follow models, let them not forget that in the Dutchman Cobet and the Frenchman Weil they will find both criticism and exegesis not only quite distinctive, but, in our opinion, more brilliant and more suggestive than the recent work of Germany.

NEW NOVELS.

Red Diamonds. By Justin McCarthy.
3 vols. (Chatto & Windus.)

THERE is no falling off in the lightness of touch and fluency of narrative which mark the work of one of our liveliest veterans. He knows his London well, and can extract

moral reflections out of St. James's Street, and gentle satire from Chelsea and its cult of Queen Anne. His passages descriptive of Cockayne are among the best in his book. Among other nooks he knows the reaches of the river. For the rest, the book is a libretto rather than a novel, and we move in an atmosphere of melodrama, murderous, but never shocking. Thus the narrative of Seth Chickering, the Transatlantic digger who so strangely becomes a member of that high-toned club in Piccadilly, interests us not unpleasantly in the promiscuous slaughter which gives a local colour to his South African experience. The quaint style veils the repulsiveness of the matter, as did the classic diction of the "ring." Again we recognize the moderation of the author. We might have had too much of Seth in life; but we are allowed just a sufficient glimpse of his quality to lament his death as a loss. Of the survivors in the strange "tontine," "Ratt" Gundy, or Randolph Granton, the adventurer—the modern equivalent for the younger sons who, in the sixteenth and later centuries, made our empire (and thereby justified for historians the existence of our old law of "primogeniture")—is the best conceived. Valorous, light-hearted, reckless, yet straight as a gentleman should be, and so winning the saving grace of self-suppression for the sake of others, Ratt is a credit to the author of his being. He is eminently modern in his cynical crust, and not less so in his appreciation of the chance of hoaxing "our stupid contemporary"; but at the core he maintains the quality of which heroes are often made, and which will sometimes save a "rip" from ruin.

One Never Knows. By F. C. Philips. 3 vols. (Ward & Downey.)

MR. PHILIPS is less readable than usual in his latest venture. The action is as brisk as ever, and the dialogue as faithful to the colloquial usage of Bohemia and clubland; but the vivacity is a trifle forced, the wit which undoubtedly characterized much of his earlier work is conspicuously absent, and the whole performance depressingly undistinguished. When the hero denounces that exceptionally mean cur Lord Sidney Le Brun to his face, we read how the latter "made a sudden spring, and Hugh met him with a left-stop—one blow." On subsequent reflection the hero thought that to strike Le Brun in the presence of his wife "seemed a little bourgeois, the sort of thing one did not do in their own class of life." We do not profess to have so intimate an acquaintance with the usages of the class of life in question as Mr. Philips; but certainly the epithet "bourgeois" is admirably adapted to the entire novel. There are instances in modern fiction in which the reader is more or less reconciled to a disagreeable plot by the antiseptic of style, by force of treatment or delicacy of handling. It cannot be said that these redeeming features are to be found in Mr. Philips's new tale.

A Comedy of Masks. By Ernest Dowson and Arthur Moore. 3 vols. (Heinemann.)

THE text of Messrs. Dowson and Moore's cleverly written story may be found in a remark of Lady Garnett, an old half-French

lady "exhaling an elegant wickedness," when she says, "Believe me, underneath our masks we are much the same—very sad people. Only it would not do to admit it." The joint authors call their work a comedy, and there is certainly a faint flavour of humour in the dialogue; but the dominant note is profoundly melancholy. The principal characters refuse to pair off properly: Charles Sylvester is in love with Mary Masters, Mary Masters is in love with Philip Rainham, Rainham is in love with Eve Sylvester, Eve Sylvester marries Dick Lightmark, and Lightmark is in love with himself. There is a certain pathetic charm about the unlucky hero; but it is difficult to feel perfect sympathy with a man capable of such superhuman and suicidal quixotry as is involved in his "splendid lie," nor can the reader readily believe that a woman of spirit and resolution like the heroine would acquiesce in wearing her mask indefinitely after the exposure of her husband's atrocious treachery to his best friend. Messrs. Dowson and Moore's tragic-comedy, in short, is subtle and interesting rather than convincing.

Worthington Junior: a Story of Contrasts. By Edith Sichel. 3 vols. (Sonnenschein & Co.)

FOR a first novel—rightly or wrongly one takes it for such—"Worthington Junior" is somewhat imprudently ambitious. It is too diffused in interest, and is in places tedious, while the contrasts, in themselves too obvious, are a hindrance and not a help to real vitality and artistic purpose. What is really—as it should be—the best feature about the thing is Worthington Junior's own character. In many respects it is well conceived and well sustained—indeed, it is kept on fairly firm lines throughout, while the rest of the story grows more "woolly" as it proceeds. Had there been fewer people and less show of spasmodic effort to catch an ultra-modern manner and treatment, it might have been a better-told tale. It seems as though the author had been at times overweighted by the "spirit of the age," and a wish to be "even with it," so to speak. Her story is not, however, without a certain degree of promise, though it errs on the side of having too little real story to tell, and not enough good character-drawing to make up for the deficiency.

The Prince of India. By Lew Wallace. 2 vols. (Osgood, McIlvaine & Co.)

GENERAL LEWIS WALLACE is well known both as an officer distinguished during the civil war in America and as the author of 'A Fair God.' That popular novel treated of the Spanish conquest of Mexico. In 'Ben Hur' the author identified himself with the Gospels—that is to say, he worked up the Gospel story into an imaginative romance of his own. In his new volumes the Wandering Jew, or the Prince of India, is the hero, and is made, amongst other incidents, to assist at the fall of Byzantium. The personality of the Wandering Jew, as General Wallace conceives of it, is strange and potent. At this point of his long life he is represented as seeking to dispel his *ennui* (for he has such moments) by an attempt to reconcile all existing religions under an all-

embracing creed—the belief in God. The Emperor Constantine gives him a hearing, when he disposes of Buddha, Moses, Christ, and Mohammed as mere accessories of one great central figure. As is customary in the historical novel, the burden of responsibility is partly laid on the shoulders of the author's imaginary characters. In the disguise of an astrologer the Prince seeks Mohammed, son of Amurath, and by his predictions kindles in him the ambition to conquer the remains of the Eastern Empire and seize Constantinople. By way of subsidiary interest, love affairs and buried treasure are added to the theological matter. The character of Constantine is drawn with dignity and effect, and the siege of Byzantium is told with spirit. There are plenty of fights, abductions, underground chambers, mutes, and strange religious ceremonies, both Christian and Mohammedan. A sort of trance, which overcomes and rejuvenates the Jew about every seventy or eighty years, throws a still greater mystery over the curious old-world atmosphere. Evidently much travel, trouble, and study have gone to the making of the book. It is, on the whole, well written and well worth reading, and it is a pity that an affected turn of sentence occasionally wars against clearness of expression.

Outlaw and Lawmaker. By Mrs. Campbell Praed. 3 vols. (Chatto & Windus.)

THE conditions of life in Australia, especially in outlying districts, afford admirable scope for the display of a venturesome imagination, and Mrs. Campbell Praed has turned her local knowledge to excellent account in her latest novel. The simultaneous exercise of the functions of law-making and law-breaking is not unknown to us even in England, but it would be difficult, if not impossible, to give it the romantic, plausible, and even attractive setting which exerts no undue strain upon the reader's credulity once the venue is changed from Great to Greater Britain. 'Outlaw and Lawmaker' is a stirring and spirited novel of Australian station life, chockful of flirtation, love-making, passion, and melodrama. The good man of the plot is a great deal too long-suffering, but he forms an excellent foil to the magnificent Blake, who is a sort of "Captain Swift" writ large. Mrs. Campbell Praed's women-kind are well drawn, and the book is not disfigured by those errors in taste which are to be found in some of her earlier works.

A Heroine in Homespun. By F. Breton. 2 vols. (Bentley & Son.)

SEONAI NICHOLSON is a true-hearted girl, though her devotion to her father, and the oppressive force of a thousand superstitions which beset her, nearly betray her into bondage to the wrong lover. John Bowie, the dreamer of dreams, is more interesting than he would be were his weakness and wickedness not so characteristically Celtic. His ignoble scheme to get a hold on Seonaid by threatening to betray her father is commonplace enough, but the way in which his passion is influenced by the utterances of the witch of Glendale, his eloquence, his vehemence, his rapid changes of emotion, are distinctive. Allan Nicholson, the father, is a Celt of

another kind, grasping, gloomy, and hard. A third type is provided in Alick Campbell, a fine specimen of the loyal Highlander. The author evidently knows his ground; the descriptions ring true; the Hallowe'en dance and several of the crofters' dialogues may have been studied from life. The evocation scene we trust is imaginary. The good people of South Uist talk naturally, and the writer has evidently some knowledge of Gaelic, though his grammar is sometimes at fault. Big Morrison would hardly have said "I am Morrison Mhor" (feminine), though "Ho-ro Morrison Mhor" (vocative) is right enough. The old title of Macleod of Raasay was Mac'Ille Chaluin, not "Macalum Mhor."

For Good or Evil. By Gilberta M. F. Lyon. 2 vols. (Gay & Bird.)

An elopement in which the presence of the hero is wanting is an incident which is undeniably rare in fiction. So is the extremely artless and childlike manner in which this and all the other matters concerning Zelia Langton and Pansy Bruce are related. Pansy was a "happy, peaceful-looking girl," with the golden hair and "violet eyes" which are here once more rehabilitated from the discredit into which they have fallen, and given back to the ownership of a youthful saint. Zelia, on the contrary, had "flashing dark eyes, a scornful mouth," and a temperament to correspond. Pansy went to bed one night "with the firm resolve to try and alter Zelia as much as she could." But her cousin continued to be a naughty girl nevertheless—or was it in consequence? She tried to run away with a wicked lord, who after all never turned up, but other people did, and all ends happily for sinner and saint alike; and in spite of her brunette complexion and her cousin's nocturnal resolutions, Zelia learns how to behave very nicely in the long run. Two volumes of innocent maunderings, adapted to the literary attainments of the second standard, though dealing with matters a little in advance of very tender years, may possibly amuse some people, though probably not quite in the fashion intended by their author. At any rate, they will do nobody any harm, not even the innocent grandmothers of the rising generation.

Vashti and Esther: a Story of Society To-day. By the Author of "Belle's Letters" in the *World*. 2 vols. (Chatto & Windus.)

'VASHTI AND ESTHER' is by the writer who contributed a series of papers to the *World* known as "Belle's Letters." Whatever may be the author's opportunities of sounding the depths or scaling the heights of modern society—and there are sketches evidently meant to be portraits—she has little skill in imparting her observations. 'Vashti and Esther' is nothing but a rapid chronicle of frocks and follies. Indeed, we have seldom read anything much more tedious and tepid than this recital of the supposed doings and sayings of the world of amusement. It is held together by a feeble thread of something not to be called story.

Hugh Darville. By E. L. St. Germaine. (Fisher Unwin.)

'HUGH DARVILLE' (another volume of Mr. Fisher Unwin's "Independent Novel Series," one of the many new "libraries" that are always making their appearance) is not notable in any special way. So far as we may judge, it might have been better—it might equally have been worse. As it is, it is more pleasing than novels of a more ambitious sort, and if a first essay in fiction is not discreditably, it would have gained by having a firmer touch and more decision as to the desired effects. There is no particular point or person on which the interest is sufficiently centred. Some of the secondary characters are fully as interesting in their personality and treatment as those in more prominent places. What strikes one most in this, as in many other novels of this class, is the lack of any determining impulse. It pulls this way and that, and leaves on the mind no strong or definite impression.

A Bitter Debt. By Annie Swan. (Hutchinson & Co.)

MISS ANNIE SWAN's admirers will not fail to be pleased with 'A Bitter Debt.' The author has a fair share of popularity, and her stories are of the sort that appeal to a large section of the story-reading public; therefore there is every reason why 'A Bitter Debt' should be found by them acceptable and readable. Those more fastidious about questions of style and manner may find that it leaves something to be desired. A good many slipshod sentences and inelegant expressions might be quoted. Were not the finding of such, in unexpected places, only too common, one would be surprised to meet with them in writers of any experience. It is an ungracious thing to say, but, besides these, there are passages of rather cheap sentiment with which one would fain dispense. Yet some of the characters and circumstances are well and clearly presented. One is interested in seeing how the author develops them, though few are perhaps exactly sympathetic in spite of their vitality. The best sustained are the parvenu justice, his sharp little niece, and the workaday above-her-station heroine he marries. At the end the latter loses some of her identity, and the whole thing goes to pieces a little. The people intended to belong to the upper classes—if the phrase is still admissible—are rather jarring, and scarce to the manner born. 'A Bitter Debt' might easily have had a more appropriate title, but that is a detail.

Ermengarde: a Story of Romney Marsh in the Thirteenth Century. By Mrs. Haddon Parkes. (Stock.)

MR. Inderwick gave his readers the other day a picture of the Cinque Ports district in the Waterloo period; Mrs. Parkes has undertaken the same duty for the middle of the thirteenth century. The manner in which she has fulfilled her task may be gathered from the following extract: "At the close of a fine day in the autumn of the year 1241 two travellers were wending their way.... The elder of the two.... was of tall and commanding

stature.... His companion was a slim blithe lad," &c. To this courageous adhesion to the time-honoured formula of Mr. G. P. R. James Mrs. Parkes adds a dialogue that is generally pure Wardour Street. "Thou hast taken a chill, and will [sic] have a rheum, I fear me," remarks one of the characters, named Etoile, to her foster-father. Occasionally the author adopts archaic spelling in its most uncompromising form, e.g., "an heer of youre heade schal not perische." Copious foot-notes bear testimony to the extent of Mrs. Parkes's historical research; but she is careful at the same time to admit that she has taken a slight liberty with the thirteenth century. The illuminations described in the last chapter seem certainly anachronistic. Still an attempt is made now and then to depict the rough-and-ready manners of the Middle Ages. Etoile is carried off by a wicked knight, and appeals in vain to the fishermen returning from Rye in a "somewhat inebriated" condition. Mrs. Parkes's comment on this is too good to be lost: "We must remember that the sight of a knight-errant carrying away a damsel on horseback was not so marvellous to them in those ruder days as, happily, it would be to us in the nineteenth century, when our Girls' Friendly Societies and our Young Women's Christian Associations undertake to ensure the safe transit of the poorest daughters of our land from one end of the world to the other." 'Ermengarde' is furnished with eight illustrations, which are very much on a level in artistic merit with the text which they accompany.

CHRISTMAS BOOKS.

THE fairy tales of our day are not often worth reading; but Mr. Andrew Lang's *Prince Ricardo of Pantouflia* (Bristol, Arrowsmith) is a brilliant exception. Not many years ago Mr. Lang told us an excellent tale of 'Prince Prigio, who won the Lady Rosalind, and killed the Firedrake and the Remora by Aid of his Fairy Gifts'; now he gives us the adventures of Prince Prigio's son, a rollicking young prince, who is sure to be a favourite with all right-minded children. Prince Ricardo, unlike his learned papa, is not clever, he hates books; what he likes is an active life—a fight with a giant before breakfast and with a sea-monster after dinner. Though he properly belongs to fairyland, he manages to invade the realms of history. "How he tried to bring back Prince Charlie to England, how he failed; how he dealt with the odious old Yellow Dwarf; how he was aided by the fair magician, the Princess Jaqueline; how they both fell into a dreadful trouble; how King Prigio saved them; and how Jaqueline's dear and royal papa was discovered"—all these things and more are told to us in Mr. Lang's fascinating pages with Mr. Lang's accustomed charm.

In *The Luck of Gerard Ridgeley* Mr. Bertram Mitford (Chatto & Windus) has written a rattling tale of adventure on the Zulu border, among savages black and white. Most tales have a moral, whether concealed or obtruded, and Mr. Mitford's romance seems to be built up around the proverb "Honesty is the best policy." Gerard, though he goes through many and terrible adventures, comes in the end to prosperity, while his good-for-nothing companion and his rascally cousin meet with their deserts. The wild life of the veldt is brought before us with admirable skill by one who knows his Africa.—It is impossible to say much more of *The Little Donager*, by Mrs. Sale Barker (Routledge & Sons), *Adventures of a Perambulator*, by Mrs. Adams-Acton (same publishers),

and *Esther's Shrine*, by Helen Milman (Griffith, Farran & Co.), than that they are three somewhat tiresome stories for children. The last named, indeed, rises to the importance of being undesirable from the point of view of manners, if not of morals. Here is a scene from the breakfast table of Esther and her parents:—

"'Holy Moses!' 'Philip! what is the matter?' 'Marion, I long to swear. Forgive me, sweet, if I use a really bad word—it would be an immense relief—only I fear your anger.' 'Then why don't you swear little cuss words instead, father?' said Esther, as she helped her brothers to bread and butter."

The liberal-minded Esther is only nine years of age! 'The Little Dowager' and the 'Adventures of a Perambulator' are entirely free from stuff of this sort—they are altogether harmless; but there is too much sentiment, for our taste, in Mrs. Barker's story, and an immense weariness invades us when we attempt to follow the gallant perambulator in its many journeys.

In *A True Cornish Maid* (Blackie & Son), a story of the last century, there is some excellent reading. Mr. Norway brings before the eyes of his reader the good Cornish folk, their speech, their manners, and their ways; the pressgang with all its horrors plays a great part in the history of beautiful Honor Trewithey and her twin brother Philip. "They there Chegwidened twins" lived in the troubled times of the great war; a French privateer sails right into the first chapter, and a grim welcome awaits it, for "When be Cornish men beat when they make up their minds to do a thing?" 'A True Cornish Maid' deserves to be popular.—Miss Sarah Doudney's *Under False Colours* (same publishers), though somewhat improbable as to plot, is by no means an unattractive story. It is founded on a mystification, and given a lovely and spirited heroine who in an unlucky moment donned "false colours," a hero of high degree and uncompromising mould, and the rest is not far to seek. Miss Doudney writes pleasantly, and her book will serve to while away an idle hour.—The writer who calls herself Ismay Thorn has a genuine love for children, and her books are usually worth reading. *A Golden Age* (same publishers), being "a story of four merry children," belongs to the nursery, and ought to have a place of honour on the nursery shelf. We seem to remember the founding of the great Cornish Brotherhood, and this dim remembrance favours the theory that 'A Golden Age' has appeared before, and that the present volume is not a new book, but only a new edition. As, however, an evil custom prevails of publishing all books as new, even if they be as old as the hills, nothing in the title-page of 'A Golden Age' tells us that it is really our old favourite and not another.—There is not much to be said for *The Clever Miss Follett*, by J. K. H. Denny (same publishers)—a very long and exceedingly dull chronicle of the adventures of a large family, who are first poor, then rich, then poor again. The unlucky family have many relations and friends quite as unattractive as themselves, who are all in the book, and who have ups and downs of their own. That is all.—In *A Fair Claimant* (same publishers) Miss Frances Armstrong tells a tale which is quite as improbable and quite as readable as Miss Doudney's 'Under False Colours.' It is the good old story of the lost child and the usurped inheritance; but it is told with spirit, and is quite likely to be read.—The pranks and vagaries of a little spoilt American boy are scarcely an interesting theme, and *A Little Handful*, by Harriet J. Scripps (same publishers), is not likely to be attractive either to grown-up readers or to children.

Three excellent books come from the National Society's Depository. *My God-daughter*, by Miss Debenham, is a charming story of life in town and country a hundred years ago. The heroine had the luck to be in the midst of the Gordon Riots and to come forth

unhurt. The episode of the strolling players is full of interest.—In *The Treasure in the Marshes* Miss Yonge gives us one of her admirable sketches of village life, which are so well known and justly popular that they need no comment.—Curiously enough, Miss Coleridge's pretty story of *A Bag of Farthings* is based on much the same theme as 'The Treasure in the Marshes,' though the treatment is quite different. Miss Yonge and her colleague both tell the story of the honest and the dishonest rustic; it goes without saying that both writers show, each in her own way, that honesty is the best policy.

The Heir of Sandyscombe, by K. M. Eady (Sunday School Union), is a thrilling tale of warfare on the Indian frontier, family feuds and base fraud in our own peaceful land, and wild adventure on the high seas. Of course a love story is intertwined with ruder matters, and we must say that the heir of Sandyscombe comes off with much more than his deserts.—It cannot be said that *Keith's Trial and Victory* (same publishers) is up to Miss Everett-Green's usual high standard of excellence. Keith, in spite of her name, is a girl—a schoolgirl; her trial is the inevitable stepmother, and her victory may be imagined. The social struggles of Keith's schoolfellows are surely unworthy matter for Miss Everett-Green's pen.—The interest of *Comic Tragedies* (Sampson Low & Co.) lies, not in their intrinsic merit, but in their history. They were written, says the title-page, by "Jo" and "Meg," and acted by the "little women," which, being interpreted, means that they were written by Miss Alcott and her sister in their childhood, more than forty years ago, and acted in "the big garret." The plays are highflown and grandiloquent, and are scarcely likely to interest our *fin de siècle* children.—Mrs. Newman's story, *What Came Between* (S.P.C.K.), is rather poor. The heroine is commonplace enough, her lover is a mere figurehead, and "what came between" is a misconception, nothing more nor less. It might have been cleared up in a moment, but then the book would have come to a sudden end, so no one speaks until the last chapter but one. The book is scarcely worthy of the great society which publishes it, but there is at any rate no harm in it, which is more than can be said for *The Story of Sylvia* (Ward, Lock & Bowden), by Hamilton Rowan, a study of vulgar folk in Dublin and other parts, coarse in tone, and altogether to be avoided by young people.

An historical novel must be really good, or it will not find readers. In *The Fifteen*, by the Rev. H. C. Adams (Hodder & Stoughton), is somewhat long-winded, and not a little prosy; doubtless it is carefully written and instructive, but it can scarcely be called attractive.—Mrs. Saxby's *Tom and his Crows* (Nisbet & Co.) proves to be a tale of romantic adventure in Switzerland! Tom is an uncle, and the crows are his nephews and nieces; they go a-travelling, and have hairbreadth 'scapes almost on every page; love affairs are not wanting; altogether an air of breathless hurry and excitement pervades the book. We much prefer 'Viking Boys' and other simpler tales of Mrs. Saxby's.—The real hero of *Two Little Children and Ching*, by Edith E. Cuthell (Methuen & Co.), is a Chinese pug, and dog lovers will like to read of the adventures of the dear little fellow. Those children who are not dog lovers will leave the book alone.—*Golden Gwendolyn* (Hutchinson & Co.) and *Out of Reach* (Chambers), though they are by Miss Everett-Green and Miss Esmé Stuart, two well-known and popular writers, are two of the most improbable and absurd books which have ever troubled a child's rest. They are full of the wildest sensation; love and madness, greed and murder, are the topics which are deemed suitable for stories for girls. It is impossible to recommend either.—In *Now for a Story!* (Skeffington & Son) we have a collection of pretty little tales for the little ones.

Mrs. Molesworth and other writers of note are among the contributors.

A Young Mutineer, by Mrs. L. T. Meade (Wells Gardner, Darton & Co.), which has already appeared in the pages of *Atalanta*, is quite a pretty story, though a trifle too sentimental. Judy, the heroine, is a quaint and charming little person; she lives with the best of fathers, the most comfortable of aunts, and two excellent sisters. For her little sister she has a reasonable affection, but for Hilda, the eldest girl, poor Judy has unluckily conceived a mad, unreasoning, and absorbing passion, hence her mutiny, which is against the inevitable, is hopeless from the beginning, and brings much woe, not only on herself, but on her beloved Hilda. "The depth of her thoughts, the intense pathos of her unsatisfied affections, were incomprehensible to most children," says Mrs. Meade, and the saying is luckily a true one. But a day comes when the child's eyes are opened:—

"'What's the inevitable?' asked Judy, 'The inevitable!' repeated Rivers. 'The inevitable,' he continued gravely, 'is what has to be met because it cannot be avoided. The inevitable stands directly in a person's path; he can't go round it, he can't jump over it, he has just to meet it bravely and make the best friend he possibly can of it.'"

The noble unselfishness of the poor little heroine when she makes up her mind to do aright makes amends for much that has gone before, and the latter end of 'A Young Mutineer' is good reading for any child. We cannot help thinking that the story of the governess and her hidden love affair is somewhat unsuitable.

It is strange that Mrs. Molesworth, who is so successful when she writes for nursery children, should produce a book like *Blanche* (Chambers), which is nothing more nor less than a "society" story. "I have heard so much," says Blanche, "of English society being stiff and exclusive—" and actually the whole of this stout little volume, this "story for girls," is occupied with the chronicle of a "society struggle," the vulgarity of the townsfolk, the exclusiveness of the "county families," the trials and troubles of Blanche and her family, who, though really of blue blood, fall for a time from their high estate and wander unhappily in a debatable land. All this is surely unworthy of Mrs. Molesworth's pen, and we cannot help hoping that she will speedily abandon this new manner and return to the style that we have so long admired.—*Pomona* (same publishers), by the author of 'Miss Toosey's Mission,' is a somewhat romantic and highflown tale of two pretty maidens, a good father, a bad father, and a false lover. It is not a satisfactory story, and it is bound up with a rambling and unfinished sketch entitled 'Let the Water run under the Bridge.'

Miss Mary Hullah has written more than one charming child's story, but we cannot honestly say we are much attracted by *My Aunt Constantia Jane* (Bliss, Sands & Foster). It is autobiographical in form, and deals with the every-day doings of two girls and a boy. Miss Hullah can do much better.—*Phil Thorndyke's Adventures* (Hogg) is the title of a volume containing several stories, written by several authors, and illustrated with many marvellous pictures. The stories do not seem to us to be very interesting. Some deal with foreign travel and adventure, others with homely affairs; the last of all is a somewhat lengthy chronicle of the reign of Alfred the Great!—It is pleasant to turn to *The Little Swedish Baron* (Nelson & Sons), a simply told tale of the far North, by the author of 'The Swedish Twins.'

The Black Bar, by Mr. G. Manville Fenn (Sampson Low & Co.), is the "bend" sinister which so long defaced the scutcheon of the most democratic of nations. Mr. Fenn's middies, Vandean and his friend Bob Howlett, are all that can be wished, and have abnormal experiences in "black-berrying"

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on the west coast of Africa. The Yankee skipper is sufficiently loathsome, and the ship's jester and certain emancipated slaves provide a comic element.—*A Jacobite Exile*, by Mr. G. A. Henty (Blackie & Son), proves that he has not exhausted his versatility. This time he utilizes the campaigns of Charles XII. for exhibiting the prowess of his boyish heroes. His young Jacobite soldiers of fortune show their precocity of resource, and of course contribute largely to the success of him at whose name the world grew pale. The conception of Charles himself is not ill formed, and his great rival Peter shows his better side to the young adventurers. The method approved by the Duke of Marlborough for discovering the plots of certain miscreants, who have caused the ruin of the fathers of these youths, savours something of compounding of felony, but that is, perhaps, too technical a detail for criticism. A map of Central Europe gives a certain tone of instruction to this lively story.—Mr. Wolley's *Gold, Gold, in Cariboo* (same publishers), a tale of the gold fever in British Columbia thirty years ago, is powerful enough. The adventures of Ned Corbett the Englishman, Steve Chance the Yankee, Pleon the Chinaman, and Jim Rampike the frontiersman are exciting, and there is literary force in the descriptions of such incidents as the wanderings of the two first-mentioned in their endeavour to reach the Fraser River.

The Tragedy of the Norse Gods. By Ruth J. Pitt. (Fisher Unwin.)—This is the third time within the last nine years that a lady has tried to tell in English prose the wondrously poetic story of the high gods of Asgar. In 1883 Miss Helen Zimmern published her charming little volume entitled 'Tales from the Edda'; seven years later Miss Litchfield brought out her 'Nine Worlds: Stories from Norse Mythology'; and now Miss Pitt gives us a fresh version of a subject which never seems to lose its charm, however often it is presented. And, on the whole, we are inclined to place the last version in point of time first in order of merit. Miss Pitt, indeed, is never so correct and scholarly as Miss Zimmern, and seldom so spirited as Miss Litchfield; but her version is certainly more complete and methodical than the versions of her predecessors, and, on the whole, she has told her "tragedy" as effectively as could be reasonably expected of one unacquainted with the original sources. As to Miss Pitt's English, it is, generally speaking, clear and simple, but it frequently has the fault of excessive modernity, if such an expression be allowed. "Dear me!" for instance, sounds as oddly in the mouths of the giants as "Please, don't!" in the mouths of the gods. Thor taking an "optimistic" view of things is rather a novelty, nor do we fancy that such words as "humbug" and "philandering" were ever current either in Jötunheim or Asgar. Once or twice, too, Miss Pitt slips into absolute nonsense, as when (e.g., on p. 23) she talks of blue eyes filled with "quiet depths [sic] of rest and love." That there are frequent eccentricities in the use of Norse names was only to be expected, though these we think might easily have been avoided with a little more care; but there can be no excuse for such astounding etymologies as *Ragnarök* from an imaginary *Ragna*, night (*Ragna*, of course, is simply the genitive of *Regin*=gods), and *Rök*, darkness, or the association of the mysterious Vanir (or *Vanen*, as Miss Pitt, following her German authorities, perversely prefers to call them) with "*wahnen*=to choose [sic]" and "*Wonne*=delight."

Though nothing to that effect appears on the title-page or elsewhere, *The Light Princess*, and other *Fairy Tales*, by Dr. George MacDonald (Putnam's Sons), is a reproduction of the charming little book published by Mr. Alexander Strahan in 1868, under the name of 'Dealings with the Fairies,' and with very good illustrations by Mr. Arthur Hughes. Is it quite fair of Mr.

Putnam to ignore this? Dr. George MacDonald is a master of the art of story-telling both to old and young; indeed, there is not one of these tales which will not be read with pleasure by children of a larger growth. Two good stories have been added in this edition, and a preface widely different from the simplicity of the first addressed by the author to his children, and informing them in a line or two that as he never told them stories he gave them a book of stories, and that if "plenty of children" liked that volume they should soon have another. In one of the new stories Mr. MacDonald says:—

"I never knew of any interference on the part of a wicked fairy that did not turn out a good thing in the end. What a good thing, for instance, it was that one princess should sleep for a hundred years! Was she not saved from all the plague of young men who were not worthy of her? And did she not come awake exactly at the right moment when the right prince kissed her? For my part, I can't help wishing a good many girls would sleep till just the same fate overtook them. It would be happier for them, and more agreeable to their friends."

He forgets, however, that their friends would have to sleep a hundred years also. This new edition is prettily illustrated by Miss (?) Maud Humphrey.

Hours in my Garden, and other Nature-Sketches, by Alexander H. Japp, LL.D. (Hogg), is a collection of pleasantly written essays, in which we find, as the author tells us, "some personal impressions and observations." The North-Country sketches are sympathetic and full of charm.—A volume called *Eminent Christian Workers of the Nineteenth Century* (S.P.C.K.) contains brief biographies by Mr. Barnett Smith of Archbishop Tait, Bishop Patteson, the Earl of Shaftesbury, and others.—We have also on our table the annual volumes of those excellent publications of Messrs. Wells Gardner, Darton & Co., *Chatterbox*, *Sunday*, and *The Prize*.

THE COLONIES.

The New Zealand Official Year-Book, prepared under the instructions of the Prime Minister (styled on the title-page, according to the detestable colonial slang, "Premier"), and published at Wellington by the Government printer, while it is sold in London by Eyre & Spottiswoode, is an extension of a handbook published last year, and the first of a new annual series. The new portions of the work deal with matters which will be of interest to settlers, such as agriculture in all its forms. The traveller will chiefly be interested with the new part on the mineral waters of New Zealand, which will undoubtedly become important. Mr. Murray's new guide-book, lately noticed by us, is better for the scenery. But Sir James Hector's chapter on the springs is valuable, and will no doubt be improved from year to year. The water which is best known at present is similar to that of Ems. The New Zealand Government have organized an important new departure in the case of the patients sent by the Charitable Aid Boards of New Zealand to the sanatorium and waters of Rotorua, which are hot springs of many different classes. One of the sulphurous baths was opened during his visit to the colonies by Mr. G. A. Sala.

DR. ALFRED R. WALLACE has prepared for Mr. Edward Stanford a volume on *Australia and New Zealand* which is excellent, but which, considered as an illustrated book, is perhaps a little disappointing, inasmuch as most of the illustrations are from photographs so well known as to be already familiar to all those who take interest in the subject. The maps, on the other hand, are very valuable, and the book most readable, although a mere compendium of geographical, geological, and biological information with regard to the South Sea colonies.

ANOTHER book which deals in part with the subject of the last is the new issue of *The*

Wealth and Progress of New South Wales, by Mr. Coghlan, the well-known Government Statistician of the colony, published by the Government printer at Sydney. The work has grown since the last issue, but on the whole contains few changes, and none sufficiently important to be worth detailed notice, although we may repeat our general commendation.

OUR LIBRARY TABLE.

THOSE to whom the name of Mr. Barry ("L. L.") is still unknown will be attracted to *Steve Brown's Bunyip* (Remington & Co.) by some vigorous introductory verses contributed by Mr. Rudyard Kipling. The two following stanzas give a good description of the men of whom Mr. Barry, in common with himself, delights to tell:—

The good Wife's sons come home again
W' little into their hands
But the lear o' men that ha' dealt w' men
In the new and naked lands—
But the faith o' men that ha' proven men
By more than willing breath,
And the eyes o' men that ha' read w' men
In the open books o' Death.

But the stories themselves are quite worthy of the introduction: they are tales of the Australian bush and tales of the sea, written by a man who knows what he is talking about and can express it. The most striking characteristic about Mr. Barry's work is his directness and simplicity of method. There is no lingering over descriptions of scenery or *dramatis personæ*; the narrative plunges headlong into a conversation of bushrangers', gold-diggers', or sailors' slang, without any preliminary explanation. All the exposition of what, to the ordinary English reader, is an absolutely unknown kind of life is produced by purely dramatic methods, which gain in vividness of impression what they lose in length. After reading these stories one has a very clearly defined idea of what the life of a bushranger or of a common sailor is like: it may be a right idea or a wrong, but that does not matter; the important fact is that some idea is lucidly conveyed. Here is the opening of a story taken at random, which as well as anything else will illustrate Mr. Barry's rapid way of getting to the point:—

"The parlour of the 'Woolpack' was full of men in from their stations for 'Land Court Day.' A babel of talk was toward—mostly 'shop.' 'Foot-rot!' shouted a small energetic-looking man, 'I'll tell you how I cure my sheep! You boil vinegar, and arsenic, and bluestone up—No, Polly, I ordered lager. And then—'Worms, my dear fellow,' another was saying; 'you can't cure 'em! Don't tell me! You go and make an infernal chemist's shop of your sheep's stomach, ruin the wool and constitution, and after all your trouble, up bobs the little worm serenely as ever.' 'Strike,' came from another corner of the big room. 'No fear! No strike this year if we hang together like we mean to do. I think we're pretty right in this district, anyhow. Everybody's joined, bar McPherson, and he'll come to presently. By jingo, here he is! Touch the bell, Bob, and let's have 'em again,' &c. Nearly all the stories are good; but perhaps, if any distinctions are to be made, the two best are—for horror, 'Sojour Jim,' and for humour, 'Far Inland Football.'

The New Egypt, by the late Francis Adams, published by Mr. Fisher Unwin, is a work of unequal merit. The introductory chapters are confused and without value, and the final chapters are disfigured by a revival of the bribery legend in connexion with Tel el Kebir. But the interviews with and character sketches of the new Khedive, of Lord Cromer, of Riaz, and of Tigrane are admirable bits of work, and a chapter on the Egyptian peasant is very good. Mr. Adams went to Egypt holding the usual British view on facts and policy, and he returned holding the views of Mr. Wilfrid Blunt. His picture of the Khedive and of the two chief ministers in his Cabinet, though a friendly, is a truthful view, and should be studied by all who are interested in the Egyptian problem.

WE have to note the publication by Mr. Fisher Unwin of the first volume of the *Memoirs of Chancellor Pasquier*, the memoirs being edited in the original by the Duc d'Audiffret-Pasquier, and the translation being by Mr. Charles Roche. The present volume contains the portion of the memoirs which deals with the events of 1789 to 1810. As the author states in his preface, he only began to write his memoirs in 1822, so that, as he himself points out, he had changed the whole of his views, and wrote so much after the events described as to have produced rather history than diary or memoirs, in the strict sense of the word. The Chancellor was a Legitimist under the Revolution, an Imperialist under the Empire, and in his later years a constitutional monarchist. The whole book is readable and good, but it does not contain any new view of the facts related, nor any fresh light on individual character. Writing, as he did probably, under Charles X., in his account of what happened in 1793 Chancellor Pasquier gives an account of the state of Paris on the day of the execution of the king and queen which is absolutely at variance with fact. This is what he says:—

"Shame, horror, and terror were now hovering over the vast locality. I crossed it once more, swept back by the flood which had brought me thither. Each one walked along slowly, hardly daring to look at another. The rest of the day was spent in a state of profound stupor which spread a pall over the whole city. Twice was I compelled to leave the house, and on both occasions I found the streets deserted and silent. The assassins had lost their accustomed spirit of bravado. Public grief made itself felt, and they were silent in the face of it."

Now the memoirs of the time written by the impartial—by foreigners in Paris, by artists who had no special sympathy with either side in the revolutionary conflict—show that, so far from its being the case that a strong feeling of hostility to revolutionary violence was excited in Paris by the execution, eating and drinking and merriment went on as usual, absolutely unchecked; and there is nothing more striking than the accounts of the pleasant dinner parties and suppers given on this very day, with little or no reference in them to the considerable historical event and great personal tragedy which had occurred. A good deal of light has lately been thrown by various works which we have reviewed upon the part taken by Josephine in the negotiations relating to the second marriage of Napoleon, and Pasquier, who was on his promotion at the moment, has kept back from his memoirs much additional information that he might have given. His cynical observations, however, on the main event are worth quotation:—

"Never, perhaps, was there an occasion when courtiers were more embarrassed as to the countenance they should assume than on the present one. There was no alternative but to signify approval of the master's resolve. The household of the coming Empress would doubtless not be the same as that of the discarded one, so here was a chance for those who coveted positions in the new household. But then, Josephine still occupied a high position. To cease showing her attention was hardly honorable, and the Emperor, who preserved towards her undoubted feelings of affection, might be offended by too great a display of eagerness to forsake her. I can never forget the evening on which the discarded Empress did the honors of her Court for the last time. It was the day of the official dissolution. A great throng was present, and supper was served, according to custom, in the gallery of Diana, on a number of little tables. Josephine sat at the centre one, and the men went round her, waiting for that particularly graceful nod which she was in the habit of bestowing on those with whom she was acquainted. I stood at a short distance from her for a few minutes, and I could not help being struck with the perfection of her attitude in the presence of all these people who still did her homage, while knowing full well that it was for the last time; that, in an hour, she would descend from the throne, and leave the palace never to re-enter it. Only women can rise superior to the difficulties of such a situation, but I have my doubts as to whether a second one could have been found to do it with such perfect grace and composure."

THE December number of the *Classical Review* (Nutt) is the last that will appear under Mr. Mayor's editorship, and Mr. Marindin will be responsible for the next issue. But it would be churlish to allow Mr. Mayor to retire without a word of congratulation to him on having successfully established a periodical devoted to classical learning. All British lovers of antiquity are under an obligation to him. In the present number Prof. Campbell chivalrously defends Dr. Jowett's reputation for scholarship. But the professor makes large admissions, confessing that the translation of Plato (and he might have added of Thucydides) was disfigured by obvious mistakes, and that Jowett disliked the scientific side of scholarship. This is a good deal to allow when speaking of the official representative of Greek learning in a great university.

THE editor's introduction to *Peveril of the Peak* in the Border edition (Nimmo) of the "Waverley Novels" is not particularly interesting. Mr. Lang is too good a critic to be under any illusions about "Peveril," which, had Scott been a contemporary of Plato, would be stigmatized by all critics as spurious; for it reads very much like the work of an imitator, who only now and again caught something of his model's magic and exaggerated his faults. The etchings are decidedly superior to some of those in former volumes.—Messrs. Black have added *The Fortunes of Nigel* to their Dryburgh edition. Mr. Hindley's illustrations are clever.

THE first of the peerages to reach us has been *The Windsor Peerage* (Chatto & Windus). Mr. Walford's handy volume is concise in statement and convenient in form.—Next arrived *Debrett's Peerage, Baronetage, and Knightage* (Dean & Son), the famous storehouse of information which we have always found at once full and precise. "Debrett" is to be congratulated on following Mr. Foster's example, and establishing a sort of "Chaos" for baronets.—Lastly, Messrs. Hurst & Blackett have sent us their handsome octavo *Lodge's Peerage and Baronetage*, which, like "Debrett," is a standard authority.

The Banking Almanac, Directory, Year-Book, and Diary (Waterlow & Sons) continues to be, under the competent editorship of Mr. Inglis Palgrave, a model of what such a volume should be.—The *Almanach de Gotha* (Gotha, Perthes) remains what it has long been—a wonderful repository of facts and figures put together with true German thoroughness.—*The Catholic Directory* (Burns & Oates) is a highly useful directory.

Hazell's Annual (Hazell, Watson & Viney) retains its well-deserved character as a useful encyclopedia of information on a wonderful variety of subjects, and of being usually accurate. There are, of course, to be found slips. For instance, under Cheyne the Professor's views of the Psalms are misrepresented, and "Bampton Lecture" is an obvious misprint for *Bampton Lectures*. But, as a rule, it is highly trustworthy. The maps inserted this year are too small to be of use.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Cross's (J.) Coming Eschatological Events, or the Future of the British Empire, Russia, &c., cr. 8vo. 6s. cl.
Geikie's (C.) The Bible by Modern Light, Vol. 2, cr. 8vo. 6s. cl.
Gumlich's (G. A.) Christian Creeds and Confessions, translated by L. A. Wheatley, cr. 8vo. 3s. 6d. cl.
Maitland's (B.) The Story of the New Gospel of Interpretation told by its Surviving Recipient, cr. 8vo. 3s. 6d. net.
Miller's (Rev. J. R.) Week-Day Religion (Author's Edition), imp. 16mo. 3s. 6d. cl.
Murray's (Rev. A.) Wholly for God, the True Christian Life, cr. 8vo. 5s. cl.
Tatian (The Diatessaron of), Earliest Life of Christ ever compiled from the Four Gospels, tr. by Hill, 8vo. 10s. 6d. cl.
Vincent's (M. R.) Student's New Testament Handbook, 7s. 6d. cl.
Wigman's (A. T.) The Spirit of Liberty, and other Sermons and Addresses, cr. 8vo. 3s. 6d. cl.

Poetry.

- Ballads of Balfour, selected and edited by R. Ford, 6s. cl.
Dryden's Satires, edited, with Memoir, &c., by J. C. Collins, 12mo. 1s. 6d. cl.

- Layard's (N. F.) I and Myself, and other Poems, Large-Paper Edition, 4to. 2s. 6d. net.
Lusset's (C. T.) The Feast of Cotyito, and other Poems, 3s. 6d. net.
Select Poetry for Young Students, edited by T. W. Lytler, Library Edition, cr. 8vo. 2s. 6d. net.
Thomson's (J.) Poems, edited, with Notes, by R. B. Langwell, 8vo. 7s. 6d. cl.

Music.

- Buchanan's (R.) The Piper of Hamelin, a Fantastic Opera in Two Acts, illustrated by Hugh Thomson, sm. 4to. 2s. 6d. net.

History and Biography.

- Bertram's (J.) Some Memories of Books, Authors, and Events, 8vo. 7s. 6d. cl.
Gasquet's (Rev. F. A.) The Great Pestilence (A.D. 1348-9), 8vo. 7s. 6d. net.
Jefferies (Richard), a Study, by H. S. Salt, 12mo. 2s. 6d. cl.
Saint-Amant's (L. de) Women of Versailles, translated by E. G. Martin, cr. 8vo. 5s. cl.

Bibliography.

- Cranach's (L.) Book-Plates of Ulrich, Duke of Mecklenburgh, imp. 8vo. 3s. 6d. swd.
Kissel's (C.) Symbolical Book-Plates, roy. 8vo. 4s. swd.

Science.

- Ball's (Sir R.) The Story of the Sun, illustrated, 8vo. 21s. cl.
Crocker's (H. R.) Atlas of the Diseases of the Skin, Fasciculus I, folio. 21s. net.
Huxley's (T. H.) Collected Works, Vol. 4, Eversley Series, cr. 8vo. 5s. cl.

General Literature.

- Andersen's (Hans) Stories and Fairy Tales, translated by H. O. Sommer, Large-Paper Edition, 2 vols. 42s. net.
Bray's (Capt. C.) Iwanda, or the Pilgrim's Quest, a Tale, 3s. 6d. cl.
Clark's (D.) Complete Official Lesson Book, cr. 8vo. 2s. 6d. cl.
Compton's (H. A.) King's Hussar, cr. 8vo. 6s. cl.
Cordingley's (W. G.) Guide to the Stock Exchange, 2s. cl.
Ellis's (C. M.) The Beauty of Boscastle, a Story, cr. 8vo. 5s. cl.
Ganthony's (R.) Practical Ventriloquism and its Sister Arts, cr. 8vo. 2s. 6d. cl.
Hodder's (C.) Truth in Story, Simple Home Discourses for Young People, cr. 8vo. 6s. cl.
Hoffmann's (Prof.) Puzzles Old and New, cr. 8vo. 3s. 6d. cl.
Hoger's (M. A.) Good Dame Fortune, 3 vols. cr. 8vo. 31s. 6d. cl.
Jessopp's (A.) Random Roaming, and other Papers, 7s. 6d. cl.
Julian's (F.) Original Readings for Entertainments, 2s. net.
Musket's (P. E.) The Art of Living in Australia, 3s. 6d. cl.
Poulsson's (E.) In the Child's World, Morning Talks and Stories for Kindergarten, 8vo. 6s. cl.
Powell's (A.) These Little Ones, a Book for Parents, 2s. 6d. cl.
Scott's (Sir W.) Quentin Durward, 2 vols. 8vo. 12s. cl. (Border Edition.)
Smith's (A.) Short Papers, chiefly on South African Subjects, 8vo. 3s. cl.
Thousand and one Quarters of an Hour (Tartarian Tales), edited by L. E. Smithers, 8vo. 6s. net.
Yeatman's (B. F. E.) Tales for Sunday, from Advent to Trinity, cr. 8vo. 2s. 6d. cl.

FOREIGN.

Theology.

- Probst (F.) Liturgie des 4 Jahrh. u. deren Reform, 10m.
Lau.
Brunner (H.) Forschungen zur Geschichte des deutschen u. französischen Rechtes, 18m.

Fine Art and Archaeology.

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Wieland's neue Briefe, hrg. v. R. Hassencamp, 6m.

Geography and Travel.

- Itinéraire illustré de la Haute-Égypte, 6fr.

Bibliography.

- Verzeichniss der Handschriften im Preussischen Staate, Div. 1, Part 2, 18m. 50.

Philology.

- Beiträge zur Assyriologie, hrg. v. F. Delitzsch u. P. Haupt, Vol. 2, Part 3, 5m.
Brandtetter (R.) Malaio-polynesische Forschungen, II., 1m. 50.
Gröber (G.) Grundriss der romanischen Philologie, Vol. 2, Div. 2, Part 2, 2m.
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Studien zum germanischen Alliterationsvers, hrg. v. M. Kaluza, Part 1, 2m. 40.
Winckler (H.) Sammlung v. Keilschrifttexten, II., Part 2, 8m.

Science.

- Annuaire du Bureau des Longitudes, 1fr. 50.
General Literature.
Cahu (Th.) Perdue dans l'Espace, 3fr.
Ebers (G.) Kleopatra, 8m.
Fernand-Hue: Le Capitaine Frappe-d'abord, 5fr.

GEORG VON DER GABELNTZ.

No one was ever born with fairer opportunities to make the study of language in all its aspects his proper domain, no one ever used and improved these opportunities more conscientiously and more successfully, than Georg von der Gabelentz. Nurtured in a family in which linguistic research had had a place for generations, and imbued at an early age, along with his elder brother and his sisters, with the spirit of inquiry into the structure and affinity of languages, he enjoyed for many years, both at the grammar school at Altenburg and at the University, his father's influence and guidance, while he eagerly availed himself of the treasures of the splendid library housed in the tower on the family estate at Poschwitz. As his favourite pursuits did not constitute one of the recognized professions, he matriculated as a law student in the University, and in due course passed his public examination. On the termination of the Franco-German war, he was employed in the administration of Alsace, but was soon transferred to a judicial appointment at Dresden, which he held for a number of years. Mean time he had achieved a high reputation as an Oriental scholar by numerous valuable contributions to literary serials, which marked him out as the foremost authority in Germany on Chinese, Japanese, and Manchu literature, and as a general glottologist of the rarest attainments. In order that these unusual gifts might be made available to the Saxon university, a professorship for Chinese was founded, the first incumbency of which was offered to Dr. von der Gabelentz in the autumn of 1878, and accepted. He was also elected a member of the Royal Society of Leipzig. On Schott's death, in 1889, he was invited to fill his place both in the University and Royal Society of Berlin. He died there, after four weeks' illness, of acute affection of the kidneys and inflammation of the lungs, on December 11th.

In addition to a host of treatises of the most varied description on questions of language—the latest of which is an inquiry into the relationship of Basque and Berber—G. von der Gabelentz has left two monumental works, each marking a distinct line of scholarship with which his name will ever be associated. The first is his grammar of classical Chinese, which appeared at Leipzig in 1881. In it the author exhibits a judicious juxtaposition of the analytical and the synthetical grammatical system, the latter being entirely his own elaboration. The second, which addresses itself to a far wider circle of students, embodies his views and principles on the study of language as a science ('Die Sprachwissenschaft, ihre Aufgaben, Methoden und bisherigen Ergebnisse'). It appeared at Leipzig in 1891, and a new edition, much enlarged, is preparing for publication. Here we see a master mind handling a most comprehensive and intricate subject with every branch of which it seems thoroughly familiar. The book bristles with characteristic sketches of single languages and of groups of languages, while it also graphically contrasts one class of languages with another, and brings out in strong relief the character and habits of the tribes who speak the one against those of tribes who speak the other (see, e.g., pp. 393 ff.). He is never at a loss for analogies among the languages of the globe to illustrate any salient feature in the one he is treating of. In philosophic grasp of the very essence of language this book shows him to be unsurpassed. He rarely criticizes those from whose theories he dissents; but when he does his criticism is fair and to the point (see pp. 29 and 165).

As a lecturer G. von der Gabelentz was nervous and hesitating, but in his study, where he loved to converse freely with some favoured pupils, he would in his genial way unlock the stores of his wide and profound research, and

allow his visitors to partake of them without stint. His kindly, unostentatious manner won for him many friends. As he was a giant as a linguist, so he was in stature. He was, in fact, at one time considered the tallest man in Saxony. At the few Oriental congresses he attended his fine head could be seen towering high above the heads of his brethren; and among his colleagues of the Royal Society of Berlin there was none who reached up to his chin. Sedentary habits were hardly compatible with such exceptional height; they could but tend to destroy an otherwise healthy frame in the midday of life.

AN ACADEMY OF LITERATURE FOR BENGAL.

MR. JOHN BEAMES writes from Netherclay House, Bishop's Hull, Taunton:—

"In 1872 I published at Calcutta a small pamphlet in which I advocated the formation of an Academy of Literature for Bengal. The Bengali language, originally a rude offshoot of Magadhi Prakrit, has within the present century been much cultivated and enriched by revivals of Sanskrit words. Many very excellent books have also been written in it. But as every Bengali writer conceives himself to be at liberty to use any Sanskrit word he can find in the dictionary, there is reason for fear lest the literary language should become so learned as to be unintelligible to the masses. There is, in fact, an absence of any authoritative standard for the language. This can only be supplied by the consensus of the leaders of thought and learning among the Bengalis themselves, and these leaders can best make their authority felt through the medium of an academy.

"I am glad to learn that my suggestion has at last borne fruit, and that an Academy of Literature has been formed in Calcutta under the patronage and presidentship of Maharaj-Kumar Binoy Krishna Bahadur, of the well-known Sobha Bazar family. Several meetings have been held, a journal has been started, and the members of the academy have begun to publish criticisms of books, and are contemplating the compilation of a dictionary of Bengali, a work which is very much needed. I feel sure that this movement will be productive of much good and will interest many of your readers, and I therefore venture to ask you to insert this letter. I shall be happy to give any further information to any one who may wish for it."

THE LAWS OF BOOK-BORROWING.

2, Thanet Place, Temple Bar.

OF the multitude of "ex-libris" and such documents which one constantly comes across in old books, that of the Cavalier Francesco Vargas Maciucca (Marquis of Vatolla and *littérateur*, of Teramo in the Abruzzi, 1699-1785) seems an unusually interesting specimen. The book-plate is merely a quaint design of two Indian figures chained to a trophy, with a large monogram and coronet. Of greater curiosity is the appended page of fifteen printed rules in accordance with which the volumes in the marquis's library were lent, and which appear to me to comprehend every detail belonging to the care of books. Having during the past year, for the first time, had in my possession two copies of this document (one quarto size, the other octavo) in two different works—viz., the 'Lettres Fanatiques,' 8vo. 1739, and Alciati's 'Tractatus contra Vitam Monasticam, et Epistolæ,' &c., 4to. Hag. Com. 1740—it may possibly be of sufficient rarity to interest your readers. The following is, I think, an exact transcript:—

Leges, Volumina ex Bibliotheca nostra commodato accepta, lecturis, secundum auspacia lata Licetor Lege agito in Legirponem. Mas vel Femina fuas, hac tibi lege, Codicis istius usum, non interdicimus.

I. Hunc ne Mancipium ducito. Liber est: ne igitur notis compungito.

II. Ne cosim punctivime ferito: ovis non est.

III. Lineolis, intus, forisve, ducendis abstineto.

IV. Folium ne subigito, ne complicato, neve in rugas cogito.

V. Ad oram conscribillare caveto.

VI. Atramentum ultra primum exesto: mori mavult quam fedari.

VII. Puræ tantum papyri Philuram interserito.

VIII. Alteri clanculum palamve ne commodato.

IX. Murem, tineam, blattam, muscam furunculum absterreto.

X. Ab aqua, oleo, igne, situ, illuvie arceto.

XI. Eodem utitor, non abutor.

XII. Legere, et quævis excerpere, fas esto.

XIII. Perlectum, apud te perennare ne sinito.

XIV. Sartum tectumq., prout tollis, reddito.

XV. Qui faxis, vel ignotus amicorum albo adscribitor: qui secus, vel notus eradetor. Has sibi, has aliis præscribit leges in re sua, ordinis Hyeresolimitani Eques Franciscus Vargas Maciucca. Quoi placeas annue, quoi minus quid tibi nostra tactio est? Facesse.

G. H. POWELL.

WULF AND EADWACER.*

AN ANGLO-SAXON MONODRAMA IN FIVE ACTS.

I.

LÉODUM is minum, swylce him mon lác gife:

Willath hy hine áthecgan, gif he on thréat cymeth?

Ungelíc[e] is us!

II.

Wulf is on tege, ic on ótherre:

Fæst is thæt églond, fenne biworpen:

Sindon wæleowe weras thæt on ige,

Willath hy hine áthecgan, gif he on thréat cymeth?

Ungelice is us!

III.

Wulfes ic mines widlástum wénun dogode;

Thonne hit was rénig weder and ic reotugu sæt,

Thonne mec se beaducáfa bogum belegede:

Wæs me wyn to thon, wæs me hwæðre éac láth.

IV.

Wulf mín wulf! wéna me thine

Seoce gedydon, thine seldcymas,

Murnende móð, náles meteliste!

V.

Gebýrest thu, Eadwacer, uncerne ear[m]ne hwelp

Bireth wulf tó wuda!

Thæt mon éathe tó-sliteth, thætte næfre gesomnod

wæss,

Uncer gædþ geador.

I.

(At the betrothal; my lady's boast.)

With my people 'tis as if one were giving them gifts.

Will they cherish him, if he come to grief?

'Tis otherwise with me!

II.

(After the betrothal; separation; my lady's boast.)

Wulf is on one island; I on another;

That island is enclosed, engirt by fens;

Bloodthirsty men are there on that island.

Will they† cherish him, if he come to grief?

'Tis otherwise with me!

III.

(My lady's boast has failed; her excuse to her conscience.)

'Mid far-wandering hopes of my Wulf I still endured;

But it was rainy weather, and I sat weeping;

Then that other warrior† clasped me in his arms;

There was joy withal! yet was there eke remorse.

IV.

(Wulf's sudden return; my lady's agony.)

Wulf! my Wulf! my longings for thee,

Thy never-coming, made me sicken;

'Twas an aching heart; it was not that I starved.

V.

(My lady's penalty; the end of the boast.)

Hearst thou, Eadwacer? Wulf beareth to the wood

Our poor whelp!...

That may easily be torn asunder which ne'er was

joined,—

Our union together.

I. GOLLANCZ.

* From a paper read before the Philological Society, December 8th (cp. p. 854).

† MS. "giedd"; Herzfeld's emendation.

‡ i.e., "my people."

§ Lit. "that warrior," i.e., Eadwacer.

'TIMBUCTOO.'

43, Comeragh Road, West Kensington, W.

WITH reference to Mr. Bowes's letter on this subject, I may state that I recently purchased out of Messrs. George & Son's catalogue, for half-a-crown, a nice copy of the "Cambridge Prize Poems.....new edition, considerably enlarged.....London.....Henry Washbourne.....1847." This edition, of which several copies have come into my possession at different times, contains the poems 1813-1839. Lord Tennyson's 'Timbuctoo' has the correction mentioned by Mr. Bowes. J. P. OWEN.

'WEATHER LORE.'

MR. R. INWARDS writes:—

"In your appreciative notice of my book 'Weather Lore' in last week's *Athenæum*, you mention two rhymes as having been omitted from the collection. One concerns New Year's Eve and the other St. James's Day. Both rhymes will be found under the heading 'Times and Seasons': the first on p. 39, under December 31st, and the second on p. 32, under July 25th, the correct dates. The name of St. James is, however, inadvertently omitted from the index."

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following books last week: Horæ B. Mariæ V., illuminated manuscript on vellum, fifteenth century, 30l. Theramo Belin en Francisco, Lyon, 1502, 22l. 10s. Heures à l'usage de Paris, printed on vellum, Paris 1491, 42l. 10s. Atkyns's Gloucestershire, 1712, 18l. Burns's Poems, first Edinburgh edition, wanting portrait, but with some of the names usually indicated by a rule filled in by the author in manuscript, 50l. Dickens, Bleak House, 1853, the copy presented by Dickens to his two daughters, 15l. Goldsmith, The Vicar of Wakefield, Salisbury, 1766, 54l. Grimm, German Popular Stories, 2 vols. 1823-26, 33l. 10s. Lamb, Prince Dorus, 1811, 15l. 15s. Tennyson, Poems, 1830, 16l. 10s. Badminton Library on large paper: Hunting, 26l.; Fishing, 12l.; Shooting, 10l. 5s. Coverdale's Bible (imperfect), 1550, 31l.; another copy, 1550, also imperfect, 20l. 10s. Gray, Elegy wrote in a Country Churchyard, 1751, 74l. H.M.S. Challenger Reports, 1880-89, 48l. Wordsworth, An Evening Walk and Descriptive Sketches in Verse, 1793, both uncut copies, 48l. Burns, Queen Mary's Lament, the original autograph manuscript, 35l. 10s. Gould, The Trochilidae, 22l. 10s. Pennant, Account of London, with extra illustrations and enlarged into 7 volumes, 1793, 55l. The Corsair, complete set, 1839-40, 23l. 10s. Loris et de Meung, Le Romant de la Rose, first edition, slightly imperfect, 48l. The original autograph manuscript of Scott's Review of Maturin's Novel 'Women,' 16l. 10s. A unique proof of sheet T of 'St. Ronan's Well,' vol. iii., comprising a portion of chapter xii., "The Catastrophe," as originally written by Scott, but subsequently altered, 21l. Horæ B. Mariæ V., illuminated manuscript on vellum, fifteenth century, 39l. Another manuscript Horæ, executed by a French artist at the end of the fourteenth century, 68l.

Literary Gossip.

MR. SWINBURNE is preparing for the press a volume of lyrics to be called 'Astrophel, and other Poems.' It will be inscribed to Mr. William Morris in a dedicatory poem.

MESSRS. LONGMAN & Co. have in the press a volume of essays by the late Prof. T. S. Baynes, the editor of the ninth edition of the 'Encyclopædia Britannica.' The title will be 'Shakespeare Studies and other Essays.' Prof. Lewis Campbell contributes a short biographical preface. Prof. Baynes

was the son of a Baptist minister at Wellington, Somerset, and at first intended to enter his father's profession, but five years at Edinburgh under the influence of Sir William Hamilton caused the widening of his horizon which was inevitable, and Baynes came to London as Examiner in Philosophy in the University of London. In 1858 he became a leader-writer on the *Daily News* and assistant editor. His principal subject was foreign affairs, and he wrote no fewer than 200 articles on the American Civil War alone. In 1864 he was appointed to the Chair of Logic, Metaphysics, and English Literature at St. Andrews, and in 1873 editor of the ninth (the current) edition of the 'Encyclopædia Britannica.' In 1880 part of the duties were handed over to Prof. Robertson Smith. The Shakspearean essays that will be now republished consist of a series of three articles which appeared in *Fraser's Magazine*, 1879-80, entitled 'What Shakspeare learned at School,' and the article on Shakspeare which appears in the 'Encyclopædia.' It was always the intention of Prof. Baynes to complete and publish a cycle of Shakspearean papers, and he had accumulated ample materials for his work, which unhappily was never accomplished. The essay on Shakspeare, for instance, as it appears in the 'Encyclopædia,' was the result of severe compression, and had the writer lived he would have developed many points which are now dismissed in a few sentences.

MR. HALL CAINE's new novel, 'The Manxman,' a modern companion to 'The Deemster,' not a sequel, begins serial publication in the *Queen* at the beginning of the new year. It is not, as has been stated, a story of the sale of the Isle of Man to the English Crown; it deals with the period between the decline of the old Manx life, with its primitive customs and beliefs, and the coming of the Anglo-Manx manners which have so altered the aspect of the "little Manx nation." The chief male character is once more a Deemster, though one of modern type; but notwithstanding the title, the central person of the novel is a woman. Mr. Hall Caine has taken up his permanent abode in his native island.

MR. STANLEY LANE-POOLE's life of the late Sir Harry Parkes is nearly through the press, and will be published in January in two volumes by Messrs. Macmillan. The first volume deals with Parkes's consular career in the treaty ports of China, and the part he played in the first and second China wars and the Peking campaign of 1860, when he was treacherously seized and thrown into a Chinese prison. For this volume Mr. Lane-Poole is alone responsible; but for the second volume he has had the advantage of the collaboration of Mr. F. V. Dickins, Assistant-Registrar of the University of London, whose long residence in Japan and acquaintance with the Japanese language and history, added to his intimacy with Sir Harry Parkes, lend a special authority to his narrative of the work of the Legation at Tokio during that energetic minister's eighteen years' reign, which occupies nearly the whole of the second volume. Sir Harry's tenure of the Peking Legation, where he died in 1885, which concludes the work, is de-

scribed by Mr. Lane-Poole himself. People who are interested in the inquiry of the Opium Commission will find materials for reflection in the life of Parkes.

THE Report of the Gresham University Commission was signed, we believe, last Wednesday, and should therefore be issued in a few days.

Blackwood for January will contain a one-part story by Dorothea Gerard, entitled 'Paula's Caprice'; Mr. Andrew Lang will contribute an article on 'Ghosts up to Date'; and the Earl of Idlesleigh will give an account of some recently discovered note-books of his ancestor, Sir Henry Northcote. Capt. Lugard will deal with the Zanzibar-Witu-Madagascar slavery question, which has been forced upon public attention by Sir Charles Dilke and other members of Parliament; and the author of '1st March, 1871,' in the November number, will give his recollections of the Commune of Paris and Laurence Oliphant, who was associated with him in various characteristic escapades during the struggle which resulted in the suppression of the Commune. There will also be an article by "A Son of the Marshes," entitled 'When the Night Falls.'

MR. COVENTRY PATMORE and Mr. H. D. Traill contribute to the forthcoming magazines articles on the poetry of Mr. Francis Thompson. Meanwhile the first edition of the new bard's volume has been exhausted, and a second will be issued in a few days.

MR. WHYMFER has decided not to reprint the *édition de luxe* of his 'Scrambles amongst the Alps' which Mr. Murray published a week or two ago, so collectors who failed to secure a copy of the issue are left lamenting.

WE have heard with regret of the death on Saturday last of Mr. Thomas Henderson, manager to Messrs. W. Blackwood & Sons, the eminent publishers. Born in Leith, and brought up and educated in Edinburgh, he was early trained to the publishing business. For a short time he was manager of the *Edinburgh Daily Review*, and thereafter he was in the employment of Messrs. Oliver & Boyd and Messrs. Crosby Lockwood & Son. In 1878 he left London for Messrs. Blackwood's. Himself a man of sound judgment in literary matters, his friendship and counsel were highly appreciated by those who knew him. Of his own writings, the best known was 'Picturesque Bits of Old Edinburgh,' long ago out of print. He was always fond of architecture, and as long ago as 1858 he took an active part in the formation of the Edinburgh Architectural Association, and he was one of its original vice-presidents. Mr. Henderson was only ill a few days.

IT is desirable to warn the public against an adventurous genealogist who is writing to various individuals that he is "under the impression" that he can trace their descent from the blood royal, but that as "such a task would involve considerable labour and research," he would like a cheque for ten guineas "in the event of" his success. When we mention that this letter has been sent to a gentleman whose descent is very fully set out in Foster's 'Royal Descents,' and is derived through many lines, the amount of "labour and research" required for its ascertainment may be estimated with-

out difficulty—also the extent of the writer's acquaintance with his subject.

THE next number of the *Law Quarterly Review* will contain an article on 'The German Code of Criminal Procedure,' by Mr. H. A. D. Phillips, and one on 'The Vagliano Case in Australia,' by Mr. A. R. Butterworth.

A CORRESPONDENT observes with regard to Isaac Morier (December 9th, p. 809):—

"Among the Levant Company's members and protégés were many Huguenots and Swiss. The Lafontaines were nephews of Isaac Morier, and are surviving members of the family in the Levant. Isaac Morier was equally regarded in Turkey and by members of the Company here, and had much important business entrusted to him, in connexion with which he was more than once in London. This brought him in contact with Lord Grenville. Isaac told a friend here that in order to secure for his sons a knowledge of Eastern and other languages, he had in his house slaves of several nationalities, with whom they were brought up. John and the others enumerated would be among these pupils. Clara, the wife of Isaac, was called Van Lennep in Holland and Smyrna; and the Van Lenneps from long back, and until lately, generally represented the important interests of Holland in the Levant, and still hold a high position there. Smyrna continues to be famous for the beauty of its women. Cornelia, daughter of David van Lennep, chief of the Dutch Factory, was married on December 28th, 1785, to the Hon. W. Waldegrave, second son of the Earl of Waldegrave and the Duchess of Gloucester, and step-brother of the Duke of Gloucester. This W. Waldegrave, a distinguished naval commander, was created a peer in 1797 as Lord Radstock, and from the marriage with Cornelia van Lennep the present Radstock family are descended."

THE death is announced of Mr. Samuel Laycock, the popular writer of poems in the Lancashire dialect. In early life he was engaged in millwork, but soon began to develop a taste for versifying. Only a few weeks ago he published a collected edition of his works. One of his most popular pieces is 'Bowton's Yard,' which may probably be said to vie in pathos and humour with some of the contributions of his brother poet, the late Edwin Waugh. Mr. Laycock was born in Yorkshire, and died in Blackpool on the 15th of this month, aged sixty-seven.

THE name "George" continues to win the partiality of feminine writers of fiction in search of a masculine pen-name. In calling herself "George Egerton," Mrs. Clairmonte, the author of 'Keynotes,' has followed the Christian tradition of George Sand, George Eliot, and George Fleming.

AMONGST the provisions of one of the earlier statutes of St. Paul's School, which still presumably retains an operative force, is one which provides that the High Master shall be fined forty shillings for every "remedy" or holiday which he may grant to the boys, unless at the request of the king or of an archbishop or bishop. According to the last number of the *Pauline*, the present High Master quoted this authority as his warrant for granting a remedy on the day of the Oxford and Cambridge football match, at the instance of the Bishop of Wakefield, who is an old Pauline.

MR. ELLIOT STOCK announces 'A Simple History of Ancient Philosophy,' by Mr. W. R. Scott, author of 'An Introduction to Cud-

worth's Treatise on Immutable Morality,' with diagrams.

FROM Prussia come tidings of the death of "der letzte Hegelianer," Prof. Michelet, of Berlin, in his ninety-second year. He was a fairly voluminous writer on philosophical subjects, especially on the history of philosophy. As his name indicates, he was of Huguenot extraction.—The decease has also to be recorded of the Rev. Dr. White, compiler, along with Mr. Riddle, of a large Latin-English dictionary, and editor of a number of classical texts for schools.

A GREAT festival in commemoration of the four hundredth anniversary of the birth of Hans Sachs is to be held in November, 1894, at Nuremberg.

THE Parliamentary Papers likely to be of most interest to our readers this week are National Gallery of Ireland, Report for 1892 (1d.); and Siam, Copies of Despatches relative to the Agreement between Great Britain and France (1d.).

SCIENCE

Some Salient Points in the Science of the Earth. By Sir J. William Dawson. (Hodder & Stoughton.)

ALL that Sir William Dawson writes is interesting and forcible, but this, his last work, is by far the most interesting and the most forcible that he has written. In his time he has taken part in many controversies, and has done so with exceptional energy and vigour. Now, after fifty years of battle, he makes what we hope he is wrong in calling a "closing deliverance" on the questions which have enlisted his sympathies, on one side or the other, during that time. Not many important geological subjects are left untouched in this volume, and in regard to each Sir W. Dawson remains the uncompromising partisan he has always been. He fights for Eozöon in 1893 as he did years ago against the "King of Galway" and the "gentle Rowney" of Brady's ballad. Over all thoroughgoing evolutionists he pours ridicule as of yore, and twits them with "attempting to construct the universe by methods that would baffle Omnipotence itself, because they are simply absurd." The reasoning of those who compare the development of an animal from an embryo cell with the progress of animals in time he denounces as "the most transparent of fallacies." Not content with asserting that "palæontology furnishes no direct evidence, perhaps never can furnish any, as to the actual transformation of one species into another, or as to the actual circumstances of creation of a species," he goes on to declare that "the drift of its testimony is to show that species came in *per saltum*, rather than by any slow and gradual process."

Of course, the Great Ice Age and glacial action generally provide unending points for discussion. Sir William is here on the side of floating ice as against land ice. Glaciers cannot, he says in his usual decided manner, carry boulders from lower to higher levels "under any circumstances." "The Scandinavian boulders scattered over the plains of Britain must have been water borne." He is in the happy case of rarely being in

doubt. The view he holds is the right one to hold, and though he is courteous to opponents, he is evidently rather impatient at the dogged way in which they so often see uncertainty where he sees nothing but certainty. The date of the glacial epoch, for example, is not regarded as by any means settled by the majority of geologists, but Sir William has no hesitation in stating that "it is now *certainly* known from geological facts that the close of the last glacial period *cannot* be older than about" 8,000 or 10,000 years ago. The italics are ours. As to a continental ice-sheet, it is treated here as an unsolved riddle, which "is probably insoluble in any way, but fortunately needs no solution, being merely imaginary." And so on to the end of the book: one view of every question is put well and strongly; all others are ignored, pooh-poohed, or dismissed as absurd. It is essentially the work of an advocate, but of an advocate full of facts and possessing to a high degree the art of marshalling them in telling order. Being what it is—an *ex parte* statement—Sir William Dawson's book probably gains in interest as much as it loses in the absence of judicial calm which characterizes it.

A touch of pathos is given to the volume by the unusual course adopted by the author of dedicating each essay to the memory of past geologists whom he has known and loved. The list of those so honoured is worth quoting. They are as follows: Prof. Robert Jameson ("my first Teacher in Geology"), Prof. Sedgwick and Sir Roderick Murchison, Joachim Barrande, Prof. Phillips, Sir William Logan, Dr. W. B. Carpenter, Agassiz and Sir Richard Owen, Dr. Oswald Heer, Drs. Schimper and Goeppert, Sir Charles Lyell, Dr. Bigsby, Elkanah Billings, David Milne-Home, Dr. Sterry Hunt, Gwyn Jeffreys, Dr. Asa Gray, Sir Daniel Wilson, and Dr. P. P. Carpenter. A brief eulogy, as graceful as brief, accompanies each name.

GEOGRAPHICAL NOTES.

LIEUT. G. C. DAVISON, of the Prince of Wales's Leinster Regiment, who was first arrested and then turned off the Pamirs by the Russians in 1891, has recently died at Astor, in the north-west of Kashmir, and Capt. Young-husband, now political resident in Chitral, writes feelingly in the *Geographical Journal* for December of his former fellow explorer. Although Davison was a young subaltern of only two years' service, and without any previous mountaineering experience, he made straight from the plains of India to the Karakoram Pass, with the object of exploring the Muztagh Pass, which lies in an inaccessible region further to the north-west. Here, in a pathless labyrinth of mountains and valleys over 18,000 ft. in height, he was reduced to the last extremity, and fell sick, but was fortunately rescued from Shahidulla. But without either a map or guide he had plotted a rough survey of a tangled knot of difficult and icy-cold highlands, and done what Capt. Young-husband says was one of the pluckiest and most extraordinary pieces of travelling he ever heard of.

Mr. Littledale has arrived in England from Peking after an arduous passage of the Gobi Desert from Kurla to Lake Lob, and a still more difficult journey past Saitu, Koko Nor, Sining, Lanchaufu, and Northern China. A lively idea of the amiability of the Chinese guides may be realized from the fact that on one occasion they were detected secretly going

by night to a spring whose existence they had absolutely denied. At that time Mr. Little-dale's party was in *extremis* through want of water, and the object of the guides was to lead the expedition into trouble, hoping that the baggage would be abandoned and that they (the guides) would be able to return and plunder it at their leisure. Mr. Littledale must be one of the first travellers, if not actually the first, to explore that peculiarly inaccessible corner of the great Central Asian desert between Lake Lob and Saitu or Saichu, the supposed remaining refuge of the wild camel (four specimens of which, by-the-by, were actually shot by Mr. Littledale), the wild horse, the primitive wild man, and other wonders.

The *Scottish Geographical Magazine* publishes an anniversary address on 'India, Past and Present,' by General Lord Roberts, who traces the growth of the British empire since the seventeenth century, dwells at some length on the causes of the great Mutiny of 1857, and points out how best to defend India against the three dangers to which it is exposed—the maritime, the internal, and the frontier danger.

The *Geographical Journal* publishes Mr. Clements R. Markham's address on 'The Present Standpoint of Geography,' delivered at the opening of the winter session of the Royal Geographical Society; an excellent report, by Major J. J. Levenson, on the geographical results of the Anglo-Portuguese Boundary Commission in South-East Africa, with two maps; and the somewhat inconclusive discussion on the limits between geology and physical geography which occupied an afternoon at the recent meeting of the British Association at Nottingham.

A remarkable tour of exploration in Central Asia has recently been carried out by a young English officer in a private capacity, and without any official support or credentials. The tour was remarkable not so much for the region traversed as for the exceptional facilities placed in the English officer's way by the Russian authorities, with the result that he acquired a better knowledge of Russia's present position in Central Asia than any traveller of recent times. Mr. H. J. Coningham, a lieutenant in the Leinster Regiment, is the officer in question, and he spent the last eighteen months in a visit to Persia and Central Asia. In the former country he explored several districts never previously visited by a European, but the real interest of his journey began when he crossed the Russian frontier into Trans-Caspia. As he had no letters or permits from the Foreign Office at St. Petersburg, Mr. Coningham simply wrote a letter to the Russian Governor, General Kuropatkin, stating that he wished to see him and study the country. The Russian commander, who is less famous for amiability than for capacity, seems to have been favourably impressed by the young officer's candour and courage, for he at once gave him the requisite leave and ordered one of his staff to see that all necessary facilities were placed at Mr. Coningham's disposal. As General Kuropatkin freely discussed all political questions, including his famous scheme for the invasion of India, Mr. Coningham's narrative of his conversations at the Russian headquarters in Central Asia should be specially interesting, more particularly as General Kuropatkin is said to have unfolded to him the plan by which England and Russia could alone become friends in Asia. It is to be hoped that Mr. Coningham will be permitted to publish his ungarbled account of all he saw and heard.

The annual meeting of the Manchester Geographical Society was held last week under the presidency of the Rev. S. A. Steinthal. The report referred to the work of the year as having been of much interest, and the proceedings of the society were pronounced to be of a satisfactory character.

The French papers announce the death of

M. Georges Muller, a scientific explorer in Madagascar. After having made a very ample collection of bones of the extinct *Æpyornis*, M. Muller left Antananarivo for Mayungu. When crossing the country of the Fahavalos, a tribe of independent Sakolavas, he was attacked; his escort deserted him, and he fell dead, struck by three balls.

SOCIETIES.

ROYAL.—Dec. 14.—Sir J. Evans, Treasurer, in the chair, followed by Prof. J. S. Burdon Sanderson and Sir G. M. Humphry.—The Right Hon. J. Bryce was elected a Fellow.—The following papers were read: 'On the Constitution and Mode of Formation of Food "Vacuoles" in Infusoria, as illustrated by the History of the Processes of Digestion in *Carchesium polygium*,' by Miss M. Greenwood, 'The Action of Light on Bacteria,' Part III, by Prof. Marshall Ward, 'A Record of Experiments illustrative of the Symptomatology and Degenerations following Lesions of the Cerebellum and its Peduncles and Related Structures in Monkeys,' by Drs. Ferrier and Turner, 'On the Colomic Fluid of *Lumbricus terrestris* in reference to a Protective Mechanism,' by Mr. Lim Boon Keng, 'On the Relations of the Nucleus to Spore-formation in certain Liverworts,' by Mr. J. B. Farmer, 'Sugar as a Food in the Production of Muscular Work,' by Dr. V. Harley, and 'Note on Changes in the Blood of the General Circulation consequent upon certain Inflammations of Acute Local Character,' by Dr. Sherrington.

SOCIETY OF ANTIQUARIES.—Dec. 7.—Mr. A. W. Franks, President, in the chair.—Mr. Money exhibited a pair of gaufing irons for making gaufres, or thin sweet cakes.—Mr. Hartshorne exhibited a small representation of St. John's head in a charger, carved in alabaster, of German work of the middle of the fifteenth century, upon which he also communicated some descriptive remarks.—Sir J. Evans exhibited a slate mould, obtained at Amiens, for casting lead or pewter medallions, with the famous relic the *Caput Johannis Baptiste* there preserved.—Mr. W. H. St. John Hope read a paper on the seals of archdeacons, in which he showed that up to 1290 they usually bore a figure of the archdeacon vested in a dalmatic, &c., like a deacon, a fact that might throw some light on the difficult question as to when archdeacons generally took priests' orders. The later seals usually followed the same types as other ecclesiastical seals.

Dec. 14.—The President in the chair.—Mr. Blair communicated a note on a Roman altar of uncommon proportions, found at Lanchester in July last.—Mr. Peacock exhibited a bell-metal mortar, with four handles, bearing a curiously-bungled and reversed English inscription recording its making in 1577.—The President exhibited an ancient Mexican head-piece of wood, encrusted with mosaic of turquoise, malachite, and shell, which was formerly preserved in the Bateman Collection, recently sold at Messrs. Sotheby's.—Mr. C. H. Read described the specimen before the Society, the history of which dated only to 1854, when it was bought in Paris. By a comparison with the other known specimens of the same work, Mr. Read was able to show that its probable date was the first half of the sixteenth century. The existing examples in Europe number only twenty-two, and of these eight are now in the Christy Collection at the British Museum, the others being in Rome, Berlin, Copenhagen, and Vienna. The evidence brought forward was derived from accounts in the 'Pyronarcha' of Liceti and the 'Museum Metallicum' of Aldrovandus, and from entries in old inventories of the wardrobe of the Medici and of the Schloss Ambras in Tyrol.—Mr. Rutland exhibited, through the President, a fine late-Celtic sword-sheath found in the Thames, and a beautifully preserved bronze axe-head from Bisham.—Mr. G. Payne read a report, as Local Secretary for Kent, with especial reference to discoveries of flint implements and Upchurch pottery. He also exhibited, by permission of Mrs. Fielding, a fine early sixteenth-century cocoanut, mounted in silver-gilt, said to have belonged to the last Abbot of Feversham. The foot is, unfortunately, not original.—Canon Cooke exhibited a fine psalter of the beginning of the fifteenth century, formerly belonging to the great abbey of Bury St. Edmunds, upon which the Rev. E. S. Devick read some descriptive and explanatory remarks.

ROYAL INSTITUTION.—Dec. 15.—Special General Meeting.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—A resolution of regret for the decease of Dr. John Tyndall, Honorary Professor of Natural Philosophy of the Institution, and of condolence with Mrs. Tyndall, was read and unanimously adopted.

STATISTICAL.—Dec. 19.—A paper was read by Dr. H. R. Jones 'On the Perils and Protection of Infant Life.'

INSTITUTION OF CIVIL ENGINEERS.—Dec. 19.—Mr. Giles, President, in the chair.—A communication was read treating the subject of 'Hydraulic Power Supply in London,' by Mr. E. B. Ellington.

MATHEMATICAL.—Dec. 14.—Mr. A. B. Kempe, President, in the chair.—The following gentlemen were elected Members: Messrs. A. Berry, J. H. Hooker, F. H. Jackson, A. H. Leahy, and C. Morgan.—The following papers were read: 'On the Stability of a Deformed Elastic Wire,' by Mr. Basset, 'The Linear Automorphic Transformations of certain Quantities,' by Mr. Dallas, and 'Bessel's Functions and Relations connecting them with Spherical and Hyper-spherical Harmonics,' by Dr. Hobson.—Messrs. Love, Greenhill, and Macmahon, and the Chairman took part in the discussion that followed the reading of the papers.—The following papers were taken as read: 'A Theorem of Liouville's,' by Prof. Mathews, 'Note on Non-Euclidian Geometry,' by Mr. H. F. Baker, 'Note on an Identity in Elliptic Functions,' by Prof. L. J. Rogers, and 'Note on a Variable Seven-points Circle analogous to the Brocard Circle of a Plane Triangle,' by Mr. J. Griffiths.

ANTHROPOLOGICAL INSTITUTE.—Dec. 12.—Prof. A. Macalister, President, in the chair.—Messrs. P. Caldecott and A. Ebbels were elected Members.—Mr. W. L. Duckworth read a paper 'On the Collection of Skulls of Aboriginal Australians in the Cambridge University Museum.'—The following papers were also read: 'On an Unusual Form of Rush-Basket from the Northern Territory of South Australia,' 'On a Modification of an Australian Aboriginal Weapon termed the Leonile, Langeel, Bendi, or Buccan,' and 'An Australian Aboriginal Musical Instrument,' by Mr. R. Etheridge, jun., 'The Aborigines of North-West Australia,' by Mr. P. W. Basset-Smith, 'Rites and Customs of Australian Aborigines,' by Mr. H. B. Purcell, and 'Japanese Onomatopoes and the Origin of Language,' by Mr. W. G. Aston.

MEETINGS FOR THE ENSUING WEEK.
WED. London Institution, 4.—'Marco Polo,' Mr. H. J. Mackinder. (Juvenile Lecture.)
THURS. Royal Institution, 8.—'Air: Gaseous and Liquid,' Prof. Dewar. (Juvenile Lecture.)
FRI. London Institution, 4.—'Columbus,' Mr. H. J. Mackinder. (Juvenile Lecture.)
SAT. Royal Institution, 8.—'Air: Gaseous and Liquid,' Prof. Dewar. (Juvenile Lecture.)

Science Gossip.

PROF. RAMÓN Y CAJAL, of Madrid, is appointed Croonian Lecturer to the Royal Society for 1894. His lecture, on the minute structure of the nervous system, will be delivered on March 1st.

CIRCULAR No. 38 of the Wolsingham Observatory (Rev. T. E. Espin) states that photographs taken with the Compton telescope show that the star Espin-Birmingham No. 57 (R.A. 11^h 39^m 58^s, N.P.D. 33° 37' for 1855) is variable, the magnitude, which was formerly 9.5, having increased to 8.5.

THE accurate numeration of the later small planets has become more and more perplexing. Herr Berberich finds (*Ast. Nach.* 3201) that one supposed to have been photographically discovered by M. Charlois on March 9th last, and provisionally designated L 1893, is really identical with Julia, No. 89, which was discovered by Stephan so long ago as August 6th, 1866. AO 1893, photographed by Dr. Max Wolf on November 6th, appears to have been lost; and it is as yet uncertain whether another, photographed on the same day, be new or not. But L 1892 (originally photographed by Dr. Max Wolf on the 23rd of August in that year) was photographed again by him in October and November last, and subsequently telescopically observed by Dr. J. Palisa at Vienna on the 3rd and 4th inst. It reckons as No. 334, and the name Chicago was selected for it at the astronomical congress held there. Another planet, presumably new, was discovered by M. Charlois at Nice on the 6th inst., and is provisionally designated AP 1893.

PROF. PICKERING writes to *Ast. Nach.*, No. 3198, that the photograph on which Mrs.

Fleming detected the new star in Norma (as stated in our "Science Gossip" of the 2nd inst.) was taken at Arequipa, and that so many charts were taken in May and June showing no trace of the new star (although stars of the fourteenth magnitude are visible on some of them) that in all probability the outburst occurred in the early days of July. It is unlikely, therefore, that the star spoken of by Prof. Kapteyn as seen in 1890 was identical with this. The photograph on which the latter was found was taken by Prof. S. J. Bailey on July 10th, 1893; and Prof. Pickering states that the spectrum appears to be identical in constitution with that of the new star which appeared in Auriga at the end of 1891.

FINE ARTS

The Coinage of the European Continent. By W. Carew Hazlitt. (Sonnenschein & Co.)

In undertaking a general work on European numismatics the author has committed himself to an arduous task, and one which, if carried out with any completeness, would entail not only the study of quite a library of numismatic works in almost every European language, but also the perusal of a large number of articles scattered here and there throughout the leading numismatic journals, some of which extend over a period of nearly fifty years. Every European country has produced its specialist in numismatics, and consequently the literature of each must be mastered.

In their extent, and we may also say in their complication, European numismatics only find a parallel in those of Greece; but in many respects the former present difficulties which are not met with in the latter. In Greek numismatics each period has more defined lines, viz., similarity of style, distinct monetary standards, and in many instances a continuity of coin-types. European numismatics, especially those of the Middle Ages, show but little continuity, and countries in close proximity often strike coins totally different in style, weight, fabric, and type. The frequent changes of government, the granting of the right of coinage to petty states, and the striking of coins by small towns, of many of which now but few traces exist, all tend to increase the difficulty in writing a general history of European numismatics.

In the work before us the author does not treat each state separately, but divides his subject into five sections, viz., the "Introduction," the "Catalogue of Mints," the "Catalogue of Denominations," "Lists of European Rulers," and a "Descriptive Outline of the Coinages of Europe." The introduction, besides giving a general survey of the subject, deals more particularly with the origin of mints and currencies, nomenclature and legends, metrology, development of types, &c. The catalogues of mints and of denominations treat of these historically in their alphabetical order; and in the descriptive outline of the coinages the author starts with Germany, as he considers that Northern Germany or Northern Holland "was the fountain of modern numismatic revival about the sixth century." What he quite means by the expression we scarcely understand. The coinage of Northern Germany and Holland of the

sixth century was debased Roman in type and form, and as such has no connexion with modern coinages. If the date of this revival were put two centuries later, and so connected with the introduction of the great Carolingian coinage, the remark would have been more intelligible and applicable. The order in which the countries are taken seems to us not well chosen, especially in the case of Germany and France, the early coinages of which were so much intermingled, and therefore should have been brought into closer proximity. As it is, Germany comes at the beginning of this section, and France nearly at the end.

The arrangement by the author of his subject into sections may at first sight recommend itself to the student for its simplicity, but it has serious drawbacks, especially as it disconnects the mints from the general history. The classification of the former in alphabetical order under a separate section renders it impossible to connect a state with its mints; and this is most important in the study of the numismatics of any particular state. Take, for instance, Holland. From this arrangement it is next to impossible to ascertain what were the various mint places of that country. In the case of Switzerland the author gives us more help by noting the minor mints, but for a list of the principal ones he refers the reader to M. Blanchet's 'Numismatique du Moyen Age et Moderne.' Yet we are told in the introduction that the catalogues are "infinitely more complete than anything of the kind hitherto procurable in English and in one *corpus*." M. Blanchet's arrangement of the mints and the historical discussion in the same section seems to be a preferable classification.

As Mr. Hazlitt claims completeness for his work it will be well to test it in this respect, and at the same time some of his historical statements may be checked. To begin with the section which deals with the mints, we would point out that it is not so complete as it might have been. We will take those which come under the first letter of the alphabet. Here we find no mention of such places as Angermund in Brandenburg, Appenzell in Switzerland, Arnstadt in Saxony, Aschaffenburg in the Palatinate, Athens in Greece, &c., all of sufficient importance to have some historical notice. Aargau in Switzerland is described as "a seat of cantonal coinage for the lower values of the batzen." This is rather misleading, seeing that that town struck thalers, half-thalers, and quarter-thalers, which can scarcely be called coins of lower values. On the same principle one might say that the English crown, half-crown, and shilling are of the lower values of the penny. Angra, in the island of Terceira, is described as "a place of independent Spanish coinage in 1582, after the annexation of Portugal itself to Spain." This certainly is not the case. The coinage struck at Angra was Portuguese, and not Spanish, the mint being established at that place in 1582 by the Count of Torres Vedras, who struck coins in gold, silver, and copper in the name of Antonio I. of Portugal, who had been driven from his kingdom by the Spaniards. On the capture of Terceira by the Spaniards in the following year the circulation of these coins was prohibited,

and they were "melted down." Arquata in North Italy is given as the probable place of coinage of a *luigino* of Gerardo Spinola, Marquis of Arquata; but no mention is made of the gold and silver coinages of Gerardo's predecessors, Filippo and Giulio Spinola, nor that the mint existed from 1644 to 1682. Arta, a small town of Majorca which never issued any coins, is confused with Arta, a town of Albania, which was under the rule of the despots of Epirus, and to which place belongs the coin of John II. Orsini noted by the author. Inaccuracies of this kind could easily be multiplied, and the same results are arrived at on an examination of the "Catalogue of Denominations," where the *peso*, the usual name for the Spanish dollar or "piece of eight," is described as "the name of a silver siege-piece struck for Gironne [*sic*], in France, in 1808, during the Peninsular War."

We will now apply the same test to the last section of Mr. Hazlitt's work, and see what he has to say on the historical side of the coinage of Europe. We will select for our purpose the description of the coinage of Bohemia, as the author's account is short, and as its history is so well known to European numismatists. Mr. Hazlitt states that "the bracteates, which are of varying dimensions and generally uninscribed, are supposed to be posterior to the denarii, and to belong to the later part of the archaic period." The case is put as if some doubt existed as to the classification of the denarii and the bracteates struck in Bohemia, when, in fact, there is no doubt at all. The series of denarii began in 935 under Boleslas I., and lasted till nearly the end of the reign of Ottocar II., when they were supplanted by the bracteates, the issue of which terminated in 1300, when Wenceslas II. introduced his monetary reforms. Further on it is stated that "with Louis I. of the house of Jagellon the issue of the thaler commenced," the piece known as the "Joachimsthaler," and that they "range in date from 1518 to 1525, and were continued by the Counts of Schlick." From this statement the reader would conclude that it was Louis I. who issued these thalers; but, in fact, he did not strike any at all. It was the Counts of Schlick who first struck these coins in 1519 (not 1518) in accordance with a right of coinage granted to that family as early as 1487, and they continued to issue these coins till 1528, when the mint was taken over by the State. Of the coinage of Frederick (V.), Count Palatine of the Rhine, the author says "he appears to have issued nothing beyond silver pieces of 48 to 24 kreutzers"; but the coinage of Frederick was not, in fact, so limited, seeing that he struck "thalers" and ducats in gold, and thalers and half-ducats &c., in silver, all of which are dated 1620 or 1621. The piece of 1619 of which a description is given was not a coin, but a coronation jeton or medalet.

It would be easy to extend these criticisms to other points in this work, especially as regards the spelling of the names of places, &c., but enough has been said to show that Mr. Hazlitt's book does not possess the completeness which he claims for it, nor does it bear the stamp of accuracy so essential in a work of this nature. It is very clear that in undertaking the task

the author has not made himself acquainted with the literature of his subject, but has been guided too much by the evidence afforded by his own collection, by what may have passed under his notice at coin sales, and by information gleaned from sale catalogues, a source which is never to be implicitly relied on. Had he, however, given himself a little more trouble, he would no doubt have produced a more trustworthy work, and one which might have been a boon to collectors in this country; but as it now stands it must be read with caution.

Origins of Pictish Symbolism, by the Earl of Southesk (Edinburgh, Douglas), is a copiously illustrated pamphlet suggesting that such symbols as the sun axe, sun snake, sun disc, moon mirror, and sun boar (not elephant), which are sculptured upon the Pictish monuments, are not of Christian, Gnostic, Oriental, or Celtic, but of Scandinavian origin. The work is a learned one; still, some of its arguments strike us as arbitrary, e.g., that "the Oriental theory would relegate the origin of our monuments to an unduly remote antiquity, by necessitating a prehistoric date for the arrival of the hypothetical Asiatic missionaries." But, as Lord Southesk will know, vast hoards of Cufic coins have been found in Scandinavia, in Orkney, and as far south as Lancashire, in conjunction in one case, at least, with ornaments and ingots of silver—the *cache* apparently of a nomad artificer. That is to say, there must have been some intercourse, however slight, between Scotland and the East as late, at any rate, as the tenth century A.D. Appended is a chapter on some of the Scottish Ogham inscriptions.

CHRISTMAS BOOKS.

Eight Illustrations to Shakespeare's 'Tempest,' designed by W. Crane (Dent & Co.), is the first instalment of a series of designs in black and white, intended by Mr. Crane to illustrate the whole of the works of the great dramatist. The drawings, which are unusually finished, have been reproduced to Mr. Crane's satisfaction by the dallastype process by Mr. Dallas himself, and the transcripts have been printed and mounted with scrupulous care and perfect good taste in an *édition de luxe*, of which, as the printer certifies, only six hundred copies were struck off for sale before the plates were destroyed. These conditions indicate a book which must in every sense be dear to collectors. It is our business to say that the work well deserves the patronage of those who can afford it. The typography is admirable, and Mr. Crane's designs leave hardly anything to be desired. The rubricated frontispiece, with its border of laurels, ribbons, and theatric masks, is first rate. Caliban of the first plate is meanly diabolic, and the mockery of his tormentors is full of spirit. Quite as appropriate and more beautiful is plate ii. Ferdinand is the very type of princes of romance, and Miranda is a lovely figure, while Ariel is a beautiful and animated version of the "wanton sprite," good and fair, but not to be thoroughly trusted at all times. Plate iii. is very sympathetic and subtle. Miranda is admirably presented, but the figure of the prince is too lengthy and his legs are too long, while his attitude is not nearly so good as that of his charming companion. We do not care for plate iv., the deck scene amid the tempest at sea. The 'Dance of Nymphs and Reapers' is a gem in its way, and perhaps the best possible illustration of that refining upon the style of the Renaissance in which Mr. Crane is happiest.

Sing-Song, a Nursery Rhyme Book, by C. G. Rossetti, with 120 illustrations by A. Hughes (Macmillan & Co.), is a new and enlarged

edition of a charming book published some years ago, and in every respect worthy of Miss Rossetti's delicate and graceful Muse. The following is quite in the spirit of Ariel:—

Hurt no living thing:
Ladybird, nor butterfly,
Nor moth with dusty wing,
Nor cricket chirping cheerily,
Nor grasshopper so light of leap,
Nor dancing gnat, nor beetle fat,
Nor harmless worms that creep.

Mr. Arthur Hughes's designs are beautiful in feeling and beautifully drawn, thorough in accomplishment and finish. The figure of the dead lady on p. 3, with the baby at her side, is a noble one; the group of the cock upon the well-head on p. 5 is especially good; the bluebells on p. 17 are delicately and finely drawn; while the dancing children on p. 66 put us in mind of Fra Angelico. — *Goblin Market* (same publishers) is a new edition of Miss Rossetti's well-known poem, illustrated with artistic designs, at once masculine and vigorous, by Mr. L. Housman, some of which are much better than others, although all have merit. The best are, we think, the goblins in the orchard, Laura on the bank of the pool, and the goblins labouring Lizzie.

Reproductions of the Pictures presented to the Corporation of London by Sir J. Gilbert (Blades, East & Blades) is a graceful acknowledgment of the generosity of the venerable Academician to the City of London. It consists of transcripts in the collotype process from the sixteen pictures in question, with notes descriptive and biographical by Mr. A. G. Temple, who has supplied a brief account of Sir John's artistic career. The plates are admirable; especially so are 'Charcoal Burners' and 'The Knight Errant,' which are wonders of romantic landscape; the brilliant and sympathetic 'Don Quixote's Niece and Housekeeper'; and that superb masterpiece which is called 'Fair St. George,' and represents the warrior in the presence of Una.

Some Minor Arts as practised in England (Seeley & Co.) is a handsome volume, reprinted from the *Portfolio*. The cuts are the same, but the plates are larger. The critical and explanatory notes supplied by Mr. A. H. Church, Mr. W. Y. Fletcher, Mr. J. S. Gardner, Mr. A. Hartshorne, and Mr. C. H. Read are discriminating and full of knowledge. None of them is better than a sketch, but each is excellent so far as it goes. The freshest subject is that treated by Mr. Hartshorne. The plates, whether they are in colours or monochrome, are first rate. We demur to the placing the tomb statue of William de Valence among the effigies in wood; its proper place is among the enamels of Limoges. And we should like to have had Mr. Hartshorne's notes upon the Westmoreland monument in Staindrop Church, another and less-known wooden effigy. This accomplished antiquary has made good use of his 'Reclining Effigies of Northamptonshire,' which deserves a better fate than the oblivion of neglect into which an unsympathetic generation has allowed it to fall.

Picturesque Ceylon, by H. W. Cave (Sampson Low & Co.), and *The Riviera*, by A. Ansted (Seeley & Co.), are handsomely printed and copiously illustrated volumes of the topographical sort, which, from diverse causes, are sure to interest many persons. The latter is the more valuable and generally attractive, especially when it deals with those lofty hill towns, Taggia, Ceriana, and their like, of Liguria. The etchings with which Mr. Ansted has illustrated his own text are, though some of them are rather black, very firm and good indeed, but they fail conspicuously in picturesqueness and brilliancy. The best are 'The Duomo, Alberga,' a Prout-like work, and 'San Remo.'

Parliamentary Pictures and Personalities: 'Graphic' Illustrations of Parliament, 1890-1893 (Sampson Low & Co.), is a folio of

nearly a hundred pages, crowded with most spirited and generally exact portraits of members who have sat in the Lower House during the period named in the title. Without the dullness and without the distortions which often mar them, these likenesses have the veracity of photographs; they are replete with character, and various as the men they represent. A brief biographical note, not always correct, accompanies each head. Besides these capital illustrations, there are likewise printed with the letterpress a complete series of *Graphic* and *Daily Graphic* 'Sketches,' professing to be scenes during momentous periods in the House. The designs are exceedingly clever and spirited.

Les Trois Mousquetaires. Par A. Dumas. (Paris, Calmann Lévy.)—The two volumes before us are richly and admirably illustrated by a number of "compositions de Maurice Leloir" that are extremely spirited and various, crisply drawn as with a fine pen, and comprising beautifully finished studies of costume, architecture, and character. The famous romance gains from the vigour and veracity of these illustrations by one of the best designers and draughtsmen of our time, whose experience as a book-illustrator is very great. The "get-up" of the volumes is all that can be desired, except so far as regards the flimsiness of the paper covers. The printing is clear and brilliant, and the paper, though rather heavy, is fine and of a good colour.

Rip Van Winkle and the Legend of the Sleepy Hollow. By W. Irving. With Fifty-three Illustrations by G. Boughton. (Macmillan & Co.)—The able Academician to whom we owe these excellent illustrations was never, artistically speaking, seen to greater advantage. The best of them are those which introduce young and buxom women; next in merit are the landscapes; the men are comparatively weak, and rather commonplace in design. The comely little volume ought to be welcome.

Mr. Planché's translation of the *Fairy Tales* by the Countess d'Aulnoy was a good one, so we are not surprised that new editions are periodically needed. But why do Messrs. Routledge make so many changes in the illustrations? The first two editions, in 1855 and 1868, were illustrated by John Gilbert, then untitled; the third (1888) was illustrated by Mr. Gordon Browne only; and the fourth, which is before us, contains the illustrations of both artists, but this time Sir John Gilbert's are coloured, and, strange to say, his name is not given. Perhaps it was felt that he would not like to be responsible for the colouring. Even in the preface to the edition of 1855 Mr. Planché said, "Madame d'Aulnoy's 'Fairy Tales' have now delighted old and young for nearly two hundred years." The same preface appears in every succeeding edition, and at last it has become quite true. We regret that in this edition the appendix has been omitted. It contains many odd bits of information, and shows how Madame d'Aulnoy worked up the knowledge of Court fêtes and ceremonies which she had acquired in Spain into her own courtly fairy tales. Even the jewels which she had seen the queen wear appear on the necks of her beautiful princesses.

ART FOR THE NURSERY.

It is pleasant to meet Mr. W. Crane in his original capacity of an illustrator of picture-books for little folks, and there is no doubt that when the present generation of infants and their immediate forerunners in the nursery enter upon their inheritance, they will erect many a statue to him. To him they owe a new debt of gratitude for *Walter Crane's Absurd A.B.C.*, *Walter Crane's Noah's Ark Alphabet*, and *Walter Crane's Baby's Own Alphabet* (Routledge & Co.). These books are charmingly fresh, capitally coloured, full of incident and character, and so uniformly good that every baby ought to have them.—*The Old*

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Corner Annual (Griffith, Farran & Co.) contains, besides a simple text, a good many cuts and coloured plates, some of which are very pretty and suitable, while others are the reverse. The tone of the letterpress is generally moral and edifying.—*A Day with the Sea-Urchins*, by H. M. Burnside (Warne & Co.), comprises, besides simple verses set to music by Mr. M. Birket Foster, a number of pleasant illustrations by Mr. A. W. Cooper, engraved and printed by Mr. E. Evans. It is an acceptable book on all these accounts; Miss Burnside's portion is not the least so.—*In Songs for Somebody*, by D. Radford, pictured by G. M. B. (Nutt), are pretty designs in colours and otherwise, which are much too good for the so-called "songs" they adorn.—*The Little Grey Lady, and other Tales*, by C. I. M. B. (S.P.C.K.), is in all respects well worth having.—*How We Travel* (Wells Gardner & Co.) is a baby's book in a gaudy cover, with plates showing how, in various vehicles, people go about the world.

Tom, Tom, was a Piper's Son (Warne & Co.) has, printed in tolerably good colours, many designs not particularly well drawn nor particularly lively, the venerable legend told in verse, and with variations from the better-known text, which include the troubles of a tourist in the Highlands, and the effect upon the natives of the music of Tom, as well as how the cow, the milk-pails, and other objects were moved by the skill of the performer. The best figures are the dancing lassies whose heels obey the charm of the bagpiper. Mr. W. Foster is the designer, but these are, if we mistake not, by no means the best sketches he has made for publication.

NEW PRINTS.

CHRISTMAS, being the season for gifts, the publishers of engravings are more than usually active just now, and no wonder, for any one gladly accepts a beautiful engraving or etching which has a permanent value, while gives find comfort in the knowledge that their keepsakes cannot well be put out of the way and forgotten, as books are apt to be, in odd holes and corners. Accordingly, we have on our table no fewer than ten, some of which deserve to rank high for beauty and general value.

Among the best, if not the very best, of them all is a new etching of that often engraved masterpiece 'The Syndics' of Rembrandt, which is one of the chief treasures of the Rijks Museum at Amsterdam. Heer C. Daks has expended care and skill on it; and Mr. Dickens, of Regent Street, has sent us a *remarque* artist's proof on vellum which reproduces better than any transcript hitherto known to us the expression and character of the Syndics, the tones and "colour" of their black dresses, the clearness and wealth of lights and shadows in the masterpiece itself, and its firm, crisp drawing, which several prints otherwise good do not render quite adequately. Few of them attain the limpidity of the darker portions (a special charm of Rembrandt's work) of the picture. The *remarque* is a thistle flower. From the same publisher we have received another *remarque* proof on vellum of a plate by the same etcher after a picture by Heer Israël called 'Watching for the Boats,' an elderly woman, looking mournfully seaward, with her hands crossed upon her knees. The pathos of the figure is enhanced by the gloomy twilight of the effect, the pallor of the sea, and the lowering clouds overhead. Although it has not a tenth part of the merit of 'The Syndics,' Heer Israël's picture is adequately transcribed, and the etching, as such, is excellent. The *remarque* is a fishing boat at sea.

Messrs. Obach & Co. have forwarded an artist's proof on vellum, signed by the etcher, M. H. G. Icke, of Brussels, after the famous portrait of Willem van Heythusen, by

Frank Hals, which is in the gallery of that city. It is a whole length, an unusual feature with Hals, of a gentleman, seated in a chair, which he tilts backwards, crossing one leg over the other. Heythusen was the founder of a hospital at Haarlem, and the picture is distinguished by the monogram of the artist's name. This fine and animated portrait was formerly in the Van Heythusen Hospital, and fetched a great price when M. Leroy sold it to the Brussels Gallery. It is a capital specimen of Hals, possessing all his masculine energy, brush power, spirited touch, and, above all, that subtlety in reading and recording character which has placed him in the first rank among the portraitists. Baron Rothschild bought in 1865 at the Van Brien sale what seems to be a version of it. M. Icke has done justice to his subject. Could we say more for the print?

From Mr. Lefèvre we have a *remarque* artist's proof, a highly finished and solidly etched plate by Mr. J. Dobie after Mr. W. Dendy Sadler's *genre* picture of two elderly gentlemen discussing over their wine the pranks of their youth; the title, 'When We were Boys Together,' is supported by the dresses of the worthies, the furniture of the room, and even the table equipage, where the shapes of the decanters and the epergne are in keeping with the Georgian wig and waistcoat and the frilled shirts. The picture is a little hard, and so is the print, but the flatness of the latter was not necessary, nor is the too uniform blackness of Mr. Dobie's version quite fair to its original. In other respects nothing but praise is due for this capital example; and the almost grim element in Mr. Sadler's humour, for which few give him credit, is not obscured. The *remarque* is two clasped hands. The great popularity of Mr. Sadler could not be better illustrated than by the fact that two prints from pictures of his by different engravers have reached us at the same moment from different publishers; the second is by M. Gaujean, a more accomplished artist than Mr. Dobie, and published by Messrs. Frost & Reed. So fine are the skill and taste of the Frenchman who has, not undeservedly, taken the place of Rajon, that, with himself, we deplore his gifts are not devoted to higher themes than those which Mr. D. Sadler treats so successfully. It is to the engraver's credit that he has eliminated from the work before us, an etching of the painter's 'Scandal and Tea,' that slight strain of vulgarity which, however difficult it may be to avoid, is the main drawback of Mr. Sadler's success as an artist of Wilkie's school, and is due to his subjects, not to his treatment of them. 'Scandal and Tea' was at the Academy last year, and is a first-rate Dendy Sadler. Delightful in their way are the expressions and attitudes of the three lady-gossips in view here; firm and crisp are the touches of the painter and the etcher; full of research and tact are the costumes of the figures and the furniture about them; bright, firm, and pure is the lighting of the interior. From the inquisitive cat, who has perched herself on a chair, apparently to listen to the animated discourse of the younger visitor, to the saucer full of milk set apart for her special comfort, the design is full of humour. The etching, as such, is exquisitely pure, harmonious, and brilliant.—In 'A Message to the Reef' Mr. R. H. Carter found a popular subject for a picture which was at last year's Academy, and has been cleverly reproduced by a photographic process for the last-named publishers, who send us an "artist's proof" of the plate. The scene is supposed to be the Longships off the Land's End, but as that renowned beacon is much further from the shore than suited Mr. Carter's purpose, we wonder why he did not take his subject from the Gwithian cliffs and the much nearer, and not less suitable, Godrevy Light. An old woman looks through a telescope, and watches whether or not the beacon-keepers understand and reply to the signals of her buxom

daughter, who is using the flag-code of signals for the benefit of their friends. In its way this capital design is part of an indifferently good picture, and very well reproduced. The girl's figure and dress are the best parts of it.

Messrs. Boussod, Valadon & Co. have asked our opinion of a reproduction in facsimile colours of a drawing by M. Alfred Paris, of Paris, which is called 'Routed' because it represents with exceptional animation the flight of a corps of mounted Arabs along a mountain pass after they have suffered a defeat. We think it a wonder in its way, and commend it to all who are concerned in the development of a science which secures such extraordinary results as this. The vigour and technical value of the original are, in their way, first rate.

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold the following prints last week: Bartolozzi, Miss Farren, in colours, 54l.; another impression in brown, 39l.; Venus attired by the Graces, in red, 25l. 10s. W. Hamilton, Lady Hamilton as Hebe, in colours, 24l. Morland, A Tea Garden, and St. James's Park, in colours, 30l.; Visit to the Boarding School, and The Child at Nurse, 27l. 10s.; another pair, with smaller margins, 22l. 10s.; The History of Lætitia, in colours, 61l. Sir J. Reynolds, Lady Louisa Manners, 24l.; Mrs. Sheridan as St. Cecilia, 101l. Romney, Lady Louisa Stormont, 131l. W. Hamilton, The Twelve Months, in colours, 30l.

First-Act Gossip.

At the meeting of the Society of Painters in Water Colours two new members ought to have been elected, but the choice was postponed owing to there not being sufficient voters present to form a quorum.

MR. WATTS, who has left London to pass the winter at his country house, and proceed with certain capital works which are in hand, is, his friends will be glad to learn, in excellent health.

MR. HENRY MOORE is, we are glad to say, recovering from the attack of acute pneumonia which prostrated him, and, though not yet able to leave his bedroom, is slowly gaining strength.

His friends will be pleased to hear that Mr. Calderon has benefited so much by the holiday he has been taking for the sake of his health as to become himself again. He proposes shortly to resume his duties at Burlington House; but the Academy Council will not allow his zeal to outrun his discretion.

In our notice of Mr. A. Graves's work on pictures exhibited at London galleries it was erroneously stated that the Portrait Exhibitions analyzed therein are those held at South Kensington in 1866, 1867, and 1868. It seems that the collections Mr. Graves has included in his work are those of the Society of Portrait Painters, two of which were held in the galleries of the Institutes of Painters in Oil Colours and in Water Colours, and the third in the Grafton Gallery, where in future the Society's exhibitions are to be domiciled. Mr. Graves has had considerable difficulty in discovering the Christian names of many artists of which published catalogues give only the initials, and he will be obliged to any one who will help him by sending the names in full to him at No. 6, Pall Mall, S.W.

In Room XIV. of the National Gallery has been hung, and numbered 1393, 'A Mediterranean Sea-Port,' by Claude Joseph Vernet (1714-1789), the gift of Mrs. Parratt. Two Dutch war-ships, just arrived in harbour, occupy the mid-distance of the picture; that on our left is in full view, moored with two hawsons on each side, and taking in her sails; that on our right is partly hidden by a lighthouse and partly by a jetty, which is crowded with spectators. In the foreground, men under the awnings of a galley are busily fixing a sail and, apparently,

preparing for the embarkation of a nobleman and two sumptuously clad ladies, whose expansive hoops indicate the epoch to which they belong. Men in Turkish costumes are loitering about and smoking near the fortifications of the city. The transparent water of the bay is studded with row-boats drawing towards the newly arrived galleys. A fisherman and some other figures are placed on a rock at our left. The effect is that of a soft, warm, somewhat hazy sunset, in which respect the picture contrasts distinctly with the 'Bridge of St. Angelo, Rome,' by the same Vernet, which it exactly resembles as to size, and near which it is now placed.

At the Niagara Hall, Westminster, there is now on view a large picture, by M. Philpoteaux, representing 'Christ entering Jerusalem.'

SOME considerable alterations and improvements having been completed in the Birmingham Museum and Art Gallery, a numerous company visited the building on Monday last, and found the new works to be very well planned, convenient, and handsome.

MR. R. BLAIR writes from South Shields:—

"A short note concerning the recent discoveries on the Roman wall north of Corbridge, which have already been referred to in your paper, may be of interest. For about a quarter of a mile west of Carrhill Farm the works, both of *murus* and *vallum*, are parallel with each other until they approach the wooded conical eminence of Downhill, where the latter (the *vallum* works) turn to the south, and go round the southern base of the hill, the *murus* continuing its direct course over the brow of the hill. Several cuttings have been made across the works at intervals. A paved road 17 ft. wide has been discovered running along the *berm* on the northern side of the fosse of the *vallum*, and where this turns to the south, the north agger has been destroyed to make way for the road, the straight course of which is continued parallel with the *murus*. This, beyond all doubt, I think, shows that the *vallum* was in existence when the road was made (for how long I do not presume to express an opinion), and that it had become useless, or it would not have been interfered with."

La Chronique des Arts notifies the death on the 7th inst., at Toulon, his birthplace, of M. Vincent Joseph François Courdouan, a marine painter in water colours and pastels, of marked ability, who frequently contributed to the Salons after 1835. He was born in 1816, and obtained a Medal of the Third Class in 1838 and in 1844, one of the Second Class in 1847, and in 1852 the Legion of Honour.—The same journal records the decease, at Paris, of Madame Calamatta (born Houdon), widow of the illustrious engraver, and herself an artist who frequently exhibited works in the Salons of Paris.

THE Louvre has received three new pictures of interest, being (1) a fine 'Portrait,' by Cranach the Elder; (2) a 'Crucifixion,' by Patenier or a member of his school; and (3) a 'Portrait of a Lady,' by Hoppner.

SIGNOR FONTANA, the Italian sculptor settled in England, who frequently contributed to the Academy and executed statues for Liverpool and the colonies, died lately in London, says the *Times*.

MUSIC

The Music and Musical Instruments of Japan.

By F. T. Piggott. With Notes by T. L. Southgate. (Batsford.)

MUSICAL interest has only lately been directed to the East with a scientific impulse, to gain information about those non-harmonic systems which still prevail throughout Asia as they did formerly in Europe. Harmonic music based upon common chords is modern, and has a recognized history extending in all its phases over no longer than a thousand years. It is entirely confined to European

civilization and its influence in other parts of the world. Published researches of recent years bearing upon Eastern Asia include noteworthy treatises, among which may be named Mr. Van Aalst's on 'Chinese Music' (1884); the late Dr. A. J. Ellis's on the 'Musical Scales of Various Nations' (1885); and Mr. Gilman's on some 'Psychological Aspects of the Chinese Musical Scale' (1892). To these is now added Mr. Piggott's interesting work on 'The Music and Musical Instruments of Japan.' Altogether we are furnished with much more accurate knowledge about Eastern music generally and its foundations than it was possible to acquire even ten years ago. We have it from earnest inquirers, the greater part first hand, and are not depending upon the mere compilation of data culled from travellers whose acquaintance with music and its principles has been too slight or imperfect to depend upon as evidence. Mr. Piggott's study has not been of this doubtful character; he has lived in Japan, and has devoted himself with enthusiasm to the elucidation of Japanese music. But it is to be regretted that he should have written under a preconception of an *a priori* natural scale, which he appears to formulate either as the just system of intonation derived from harmony, or the even more modern compromise of equal temperament. As he says for practical purposes slight differences are disregarded, he appears to accept either or both as nature's revelation. Without Dr. Ellis's lecture, which contains so much that is new about Japan, China, and the Indian Archipelago in this relation, Mr. Piggott has not been fully equipped. Dr. Ellis's results are not assumed to be final, but the conclusions arrived at are based upon scientific method, definitely replacing the *à peu près* guesses of the ear, and very often the not altogether dependable results of the monochord. Mr. Piggott's knowledge of Chinese music, upon which the classical or ceremonious music of Japan is founded, seems also to be slender. On the other hand, he has availed himself of the opportunity to learn Japanese music, and particularly that of the koto (the representative national instrument), from native teachers; and what he has learnt he lucidly and appreciatively explains. His preliminary account of the history of his subject is all that could be desired, and the descriptions of the instruments, which he has completed from 'La Musique au Japon,' by Signor Alessandro Kraus, of Florence, are satisfactory and sufficient.

As scale is the accepted foundation of all music, melodic or harmonic, and a characteristic scale system often distinguishes different races, especially when they are remote from European influence, the consideration of the Japanese scale is an important section of Mr. Piggott's book. He refers in his preface to help given him by Sir John Stainer in this department; but he is careful to say this assistance does not imply assent to the conclusions arrived at. It will be as well to clear the way by defining, as far as may be possible, the musical uses of the word *scale*. It may mean the entire compass of a musical instrument, as in the key-board genus, or it may mean, as in wind instruments, the harmonic series of notes, the chosen intervals

between which are filled up by means of slides, pistons, or the simple holes (controlled by keys or fingers) employed to shorten the vibrating column of air. Scale in musical structure is different from this, and implies selection. A certain series of notes, frequently within the extent of an octave, is chosen to form the chromatic, heptatonic, pentatonic, or whatever sequential basis may be required for the melody or composition. There can be little doubt about scale, in this sense, having been mainly of instrumental conception, but so long ago as to be prehistoric. It is of both mechanical and symbolic origin, and antedates the chain of fifths and all mathematical formulae. When, as with the violin, guitar, and similarly strung instruments, a limited number of strings are provided, and intended to be shortened or stopped by the fingers of the player to produce the intermediate notes he requires, then these strings (tuned, as may be, as thirds, fourths, or fifths) are an accordance and not a scale. Mr. Piggott regards the "Hirajōshi" and other tunings of the koto as accordancess, because a licence is allowed the player in modifying the normal intervals by increasing the tension of the strings by pressure behind the bridges. We define this privilege as intended to permit graces or, it may be, introduce passing notes, and we prefer to adhere to the koto tunings as veritable pentatonic scales. Such passing notes are the "missing notes" which Mr. Piggott tries to fit into the scale of an instrument in its conception pentatonic.

In all musical history we find the theories of the learned and popular practice separated. The Pythagorean division of the scale ruled in Europe in the Middle Ages; yet popular melody rebelled against it, and became at last victorious. There is now a system of equal temperament, but who sings in it? The modern orchestra is poised upon a compromise between this geometrical temperament and the just intervals of harmony. Educated Japanese were formerly ambitious to assimilate their music to that of the Corea and China; they are now bitten with Western ideas, and are not averse to strain facts to bring about a correspondence with the European. This bias must be watched in considering the statements of Mr. Izawa and other native authorities with regard to scale and harmony. Mr. Piggott's terminology occasionally needs correction. When he says the Eastern scale so closely resembles the Western that for all practical purposes it may be treated as identical with it, we have to remember that the Eastern includes conceptions and practice as widely different as the Hindu and Chinese, the Siamese and the Javanese; and the Japanese is different again. As exemplified by the national instrument, the koto, a kind of long thirteen-stringed psaltery, its scale is, as we have said, pentatonic, that is, with five degrees in the octave, and not heptatonic, with seven. The occasional introduction of two notes which belong to a heptatonic series no more makes the koto scale heptatonic than occasional accidental or chromatic notes in Western diatonic music transfer that scale to the chromatic category. The quarter tones used in the graces of Arab and Hindu music do not make their scales enharmonic; they are the player's

licence in the same sense that rhythmic embroidery is an addition to, but does not change the real measure of, the song or dance. In Southern China the scale is entirely pentatonic, and it would be the same in Northern China but for the intrusion of a Mongolian heptatonic scale, the half-tones of which, however, an orchestra from Peking in 1884 had great difficulty in repeating in London. The practical Chinese scale, as the names of the notes bear witness, and the kin, or "scholar's lute," testifies, is not bounded by an octave, but by a ninth; it consists of two pentachords, the lower, with the minor third between the second and third steps, being the Japanese classical "Ritsusen"; the upper, with the minor third between the third and fourth steps, the "Ryosen" (we follow Mr. Piggott's transliteration). Mr. Gilman, from Chinese melodies retained on the phonograph, shows this pentachord again beneath the Ritsusen, but with no "pien" or intercalated uncertain half or three-quarter tones in this position of the scale, which the upper pentachords allow. Japanese teachers see in the Ryosen and Ritsusen a correspondence with our major and minor scales. Mr. Piggott agrees, but does not show how this is sanctioned; Dr. Ellis, p. 524 of his lecture, does, with this difference: the Ryosen is the ancient Syntonydian, the Lydian mode of Glarean, and the Ritsusen the ancient Phrygian, Glarean's Doric. Thus neither is major nor minor. It must be borne in mind that the Japanese, unlike the Chinese, have no difficulty with semitones; their popular choice of a scale is, therefore, æsthetic.

Dr. Ellis had not only the advantage of Mr. Izawa's views on Japanese music; he had also the evidence of an educated native gentleman who, however, preferred to remain anonymous. He has since risen to distinction in Berlin from his knowledge of acoustics, and particularly with regard to scale, as he has practically exemplified, but we have not authority to break through his anonymity. We will quote from his remarks as printed in Dr. Ellis's lecture. With reference to koto playing he says:—

"The two complementary tones are not due to modern addition, but are insignificant from having no representation on the koto. With our musicians this is not of much interest, as they do not greatly care about the construction of scales. These complementary tones play no important part, but are generally used as the passing tones of a melody."

Mr. Izawa claims a species of harmony for Japan, and Mr. Piggott supports this view with some examples, which are chiefly dissonant and without connexion, excepting one on p. 113, in good four-part harmony, which is not Japanese, although it looks as if it were. Dr. Ellis's Japanese correspondent wrote:—

"Anything like European harmony cannot be heard in Japan. If it exist, it is of the rudest possible description. We have constantly ensemble playing with many instruments of different sorts, but it seems to me we have no idea of such things as chords."

There can be no doubt of the Japanese as well as the Chinese having had a theoretical knowledge of the chain of fifths and consequent chromatic scale of twelve inter-

vals within the octave, but their conception of music is clearly pentatonic, as is the case with all the Eastern Asiatic races. The Siamese have an equal heptatonic scale, yet their melodies are pentatonic. What the Chinese and Indo-Chinese know of imperfect consonances is vague; and as to major and minor concepts of scale, they belong only to European or American hearers who are desirous to find such analogies. The phenomenon of neuter intervals, neither major nor minor, which is prevalent in the East, is to be met with in Japanese music as well as in Chinese. The consideration of it cannot be included here, but Mr. Piggott supplies an example in Dr. Knott's measurement of the scale of the gekkin, a kind of lute, where the third of the scale is unmistakably neuter.

Mr. Piggott and Mr. Southgate—who has written an appreciative appendix—have allowed a few errors to pass, which might be corrected in another edition. The Arab scale has not twenty-six notes in the octave (p. 81); that of Al Farabi had seventeen, and the modern scale of Damascus and Cairo has twenty-four. Dr. Land ('Recherches sur l'Histoire de la Gamme Arabe,' 1884) has shown that the Arabic modes are chiefly heptatonic. Science is hardly satisfied by a statement (p. 82) that two Pythagorean limmas exceed the full or major tone. The Chinese yan kin is not a zither (p. 149), it is a dulcimer. The bow of a fiddle is not a vibrator (p. 152); its office is to excite the vibrations of the strings, which are the vibrators. "Theorbo lyre" (p. 165) should be *theorbo lute*.

The book is adequately illustrated with many photographs, reproduced in process blocks with varying success. For the instruments wood engravings would have been of more value to the student, as photography fails when it is important to represent instrumental detail.

Musical Gossip.

THE performance of the whole of Handel's 'Messiah' by students of the Guildhall School of Music on Thursday last week, at St. James's Hall, was, of course, interesting, and the work done by the young people was, on the whole, highly creditable, though not unimpeachable. It was obvious that they were diffident in the discharge of their task, and there was considerable hesitation in attack, even in some of those numbers which experienced vocalists know by heart. This lack of firmness may have been partially caused by the excessively rapid tempi adopted by Sir Joseph Barnby in the more florid choruses. Still the voices were fresh and pure in quality, and the orchestra, including many female pupils, was generally excellent. Concerning the many students who shared the solos, we do not care to particularize. Some of them displayed much promise, but all were in obvious need of further study.

IN the absence of Mr. Manns the Crystal Palace Concert last Saturday was conducted by Mr. Edward German, who proved himself well qualified for his task. The young English musician's Symphony in a minor was performed for the first time since its production at the recent Norwich Festival, and may be said to improve on acquaintance. The *scherzo* is a gem, and the *finale* contains much clever writing. Herr Schönberger gave on the whole an intelligent and powerful rendering of Rubinstein's Pianoforte Concerto in D minor, No. 4; and the programme likewise contained Mendelssohn's

'Ruy Blas' Overture and Mr. German's three dances from his incidental music to 'Henry VIII.' Miss Meredyth Elliott was the vocalist.

THE prospectus of the second half of the Crystal Palace Concerts, commencing on February 17th, has been issued. Among the novelties promised are a symphonic fantasia, 'The Chase after Fortune,' by R. Burmeister; a symphonic overture to an unwritten drama, by Dr. Hubert Parry; a concerto for flute and orchestra, by H. R. Hofmann; an orchestral ballad, 'The Legend of Excalibur,' by Walter Wesché; Dvorak's new Symphony, No. 5; a selection from Prof. Stanford's incidental music to Tennyson's 'Becket'; and 'The Wreck of the Hesperus,' for chorus and orchestra, by Ferdinand Dunkley.

THERE is little to note concerning the Popular Concerts this week. Last Saturday the programme contained Schumann's Quartet in F, Op. 41, No. 2; Mozart's Pianoforte Trio in E; Handel's familiar Violin Sonata in D; and a musicianly written Caprice for piano on the ballet airs in Gluck's 'Alceste,' by Saint-Saëns, the pianist being Mr. Leonard Borwick. The Australian soprano Madame Frances Saville was heard to advantage in the air 'Lord of our chosen race,' from Sir Arthur Sullivan's 'Ivanhoe,' and in songs by Schumann and Rubinstein.

ON Monday Mr. Leonard Borwick was again the pianist, and gave a beautiful performance of Schumann's Sonata in F sharp minor, Op. 11, a work which at last seems to be gaining the popularity it richly deserves. The concerted works were Dvorak's very fine, if rather unequal Quartet in E flat, Op. 51, and Brahms's Pianoforte Quartet in C minor, Op. 60, which has suffered much neglect, probably because it is more abstruse and less genial than the earlier quartets. Airs by Handel, Mozart, and Schubert were rather coldly, but on the whole agreeably sung by Madame Frances Saville.

SOME excellent work was done by the students who took part in the orchestral concert given by the Royal Academy of Music in St. James's Hall on Tuesday afternoon. Traces of the influence of Wagner, particularly in the orchestration, are perceptible in a dramatic scene, 'Alkestis,' by Mr. Reginald Steggall, extremely well sung by Miss Edith Hands; but the piece is at the lowest estimate very clever. Two movements of Weber's rarely-heard Pianoforte Concerto in E flat were carefully played by Mr. Harold Macpherson, and Henselt's enormously difficult Pianoforte Concerto in F minor was interpreted in really artistic fashion by Miss Sybil Palliser. These were the best features in a highly creditable concert.

AMONG our large metropolitan amateur orchestral societies that which bears the name of the Stock Exchange holds, perhaps, the foremost position, and its programme and performances at the first concert this season at St. James's Hall on Tuesday evening were well up to the average in merit and interest. A Dramatic Prelude in D, by Mr. G. E. Boys Street, a composer of whose name we were previously ignorant, proved to be well written and effective, though the notion that it can in any way illustrate the story of 'Dr. Jekyll and Mr. Hyde' will only provoke a smile. Sir Herbert Oakley's suite "in the olden style" is antiquarian in the style of the music, but not in its shifting tonality. Haydn's Symphony in B flat, No. 4 of the Salomon set, and Beethoven's Violin Concerto, with M. Tivadar Nachez in the solo part, were included in the scheme. The male-voice choir sang some glees and part-songs with welcome refinement, and Mr. George Kitchen conducted with much ability.

AN orchestral concert was given at the Royal College of Music on Wednesday, under the direction of Prof. Villiers Stanford. The programme opened with a musicianly and effective

Overture in G by that promising young student Mr. H. Walford Davies, and included Chopin's Pianoforte Concerto in F minor, well played by Miss Gwendolyn Toms; Brahms's Variations on a Theme by Haydn; and Liszt's first 'Hungarian' Rhapsody. Miss Rina Allerton displayed a remarkably fine voice in Beethoven's arduous scene "Ah! perfido."

On the same evening the Westminster Orchestra Society gave its first concert this season, the occasion being chiefly noteworthy for the appearance as a violinist of Mr. Ferdinand Weist Hill, a son of the late Principal of the Guildhall School of Music. Reserving definite judgment on his claims as an artist, it should be placed on record at once that he made an extremely favourable impression, being recalled several times after his performance of Vieuxtemps's Concerto, No. 4. The programme likewise contained Sterndale Bennett's Symphony in G minor; Mr. H. C. Banister's fantasia for pianoforte and orchestra, written thirty years ago for the unfortunate Musical Society of London, and now performed as to the solo part by Miss Llewella Davies; Mr. Walter Macfarren's Overture to 'Henry V.'; and vocal pieces contributed by Madame Elena and Mr. Arthur Oswald.

DRAMA

Shadows of the Stage. By William Winter. (Macmillan & Co.)—*Shadows of the Stage.* By William Winter. Second Series. (Edinburgh, Douglas.)—Among American theatrical critics, Mr. William Winter enjoys a scarcely contested supremacy. His views of the functions he exercises are conveyed in the choice, as a motto for the first series of his collected criticisms, of a well-known passage from 'Tristram Shandy': "Of all the cants which are canted in this canting world—though the cant of hypocrites may be the worst—the cant of criticism is the most tormenting," &c. Mr. Winter is of those who are pleased they know "not why" and care "not wherefore." Endowed with keen perceptions and eminent gifts of appreciation, and master of a style which almost develops into poetry, he gives in overflowing measure to actors such as Henry Irving, Edwin Booth, Ellen Terry, and Ada Rehan, the praise which is the breath of their nostrils. Of the actors of past days he supplies a full and an interesting account, and in the case of men such as Hackett, the elder Booth, John Gilbert, William Wheatley, Jean Davenport Lander, and others, he furnishes the only information we on this side of the Atlantic possess. Concerning the English stage, moreover, he has much to say, and the comparisons he introduces between the actresses of to-day and those of the last century are of interest and value. So eulogistic is his tone generally that he feels it a subject of regret that the note of censure becomes sometimes audible. He can, indeed, upon emergency—when, for instance, he is dealing with the new readings forced into 'Hamlet' by Mr. Wilson Barrett—speak with some asperity; and in dwelling on the career of Edwin Forrest he uses language of strong condemnation. The essays constituting this volume are taken from the *New York Tribune* and other periodicals to which Mr. Winter has long contributed. They include much sound, eloquent, and judicious criticism, are pleasant reading, and constitute the best record concerning the American stage of the last half century or more which is easily accessible in this country.

Sweet Lavender (Heinemann), the most domestic and sympathetic of Mr. Pinero's plays, has been added to the collection of his published works. It is as pleasant to read as it was to witness, and has the introductory note by Mr. Malcolm C. Salaman which is a feature in each succeeding publication.

Dramatic Gossip.

The performances of the 'Trinummus' at Westminster School have been creditable to the young actors. Naturally the representative of Stasimus, Mr. Mayne, was the most successful, as he had the most effective rôle; but Mr. Loughborough, Mr. Garrett, Mr. Fisher, and Mr. Harwood acquitted themselves well. The prologue was graceful, and the epilogue amusing, but the latter seemed to have been a little hastily put together.

The death of Ada Swanborough on the 12th inst. will be somewhat of a shock to playgoers with long memories. She made her first appearance, November, 1861, at the Strand as King Christian in an adaptation from the French by T. L. Greenwood, entitled 'Is it the King?' During many years she acted, sang, and danced in burlesque, and she played less successfully such parts as Cicely Homespun in 'The Heir at Law,' Alexina in Sheridan Knowles's posthumous play of that name, and Helen Gaythorne in Byron's 'Weak Woman.' During the period after her appearance in which her family retained the management of the Strand Theatre she was seen. Of late years she had disappeared from the stage. Her death was, it appears, preceded by long suffering.

The Garrick Theatre closed on Saturday last, when the final performance of 'Diplomacy' was given. In consequence of the severe illness of Mr. Hare his rôle was then, as on several previous nights, played by Mr. Scott-Buist. At the close of the performance a few words were extracted from Mr. Bancroft in place of the absent manager. It is pleasant to hear that Mr. Hare, whose sufferings have been keen, is now improving, and that hope is entertained that he will be well enough to take part in Mr. Grundy's promised new piece. The title of the novelty is 'An Old Jew,' the rôle being to be taken by Mr. Hare, who is to be supported by Miss Kate Rorke, Mrs. Theodore Wright, and Messrs. Abingdon, Gilbert Hare, Gilbert Farquhar, Anson, Scott-Buist, and G. du Maurier.

The Adelphi has been closed during the past week, and will reopen, without change of programme, on Boxing night.

ANOTHER experiment will shortly be made at the Avenue, at which Miss Olga Nethersole will produce a play by Mr. A. W. Gattie, an author as yet unknown to fame. For its performance Miss Fanny Coleman, Mr. Bucklaw, Mr. Mackintosh, and Mr. Elwood have been engaged.

EVENING performances have during the week been suspended at Toole's Theatre. 'Mrs. Othello,' however, which is to be transferred on Tuesday to the Vaudeville, has been given at Toole's every afternoon.

MISS ANNIE ROSE will reopen the Royalty on the 11th of January with a translation of 'The Gauntlet' of Björnson, in which she will appear, supported by Miss Louise Moodie and Messrs. W. Elliot and George Hawtrey.

MRS. EDWINA BOOTH GROSSMANN is writing some reminiscences of her father, Mr. Edwin Booth, and begs his friends who possess letters from him to send her transcripts. Her address is 12, West 18th Street, New York.

TO CORRESPONDENTS.—F. G. S.—H. G. G.—J. H. T.—J. S. G.—W. S. Y.—A. H.—J. C.—H. C. M.—received. No notice can be taken of anonymous communications.

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